

VISIT...

LANZAROTE
Caliente.COM

Get Strong at Go Series, Volume 4

星

三々

三・三 星

GET STRONG
AT
JOSEKI 3

*by Richard Bozulich
and
Furuyama Kazunari*

Kiseido Publishing Company
Tokyo, San Francisco, Amsterdam

Published by
Kiseido Publishing Company
CPO Box 2126
Tokyo, Japan

Contents

Copyright © 1996 by Richard Bozulich

All rights reserved according to international law. No part of this book may be reproduced by any mechanical, photographic or electronic process, nor may it be stored in a retrieval system, transmitted or otherwise copied for public or private use without the written permission of the publisher.

ISBN 4-906574-054-8

First Printing May 1996
Printed in Korea



Preface	iv
Introduction	1
Ten Basic Joseki	
Problems Part One	15
Joseki Variations	
Problems 1-116	
Problems Part Two	123
Choosing the Right Joseki	
Problems 116-140	
Problems Part Three	154
How to Play After the Joseki	
Problems 141-194	

Preface

Studying josekis is an excellent way to increase your go strength. Josekis contain countless examples of tesujis, of making good shape, and of good style. However, studying josekis does not mean memorizing them; rather, you should approach the study of josekis to gain an appreciation of the good moves they contain, in the same way you would study the games of master players. You may not immediately understand why a joseki move is good, but then you will see the same kind of move played in another context. Slowly you will begin to gain an appreciation and an understanding of these moves. Eventually, you will find yourself making these moves instinctively.

If you are a not-so-strong kyu player, the level of difficulty should not deter you from studying the material in this book. The problems are interesting, and what you will gain in your first reading is exposure to a lot of interesting problems and the ideas contained in them. Exposure is an important part of any learning process.

This book is divided into four parts. The first part is a quick, superficial survey of the basic star-point and 3-3 point josekis. But the meat of the book is in the three problem sections. Part One contains 116 problems on variations of the josekis in the Introduction. This part is intended to flesh out the introductory survey and to prepare the reader for the second part. You should approach these problems as if you were faced with the situation in an actual game.

Part Two contains 25 problems on choosing the right joseki in the context of a fuseki position. This is an important topic that is ignored in most joseki books. In some of the problems in this section, the answers cannot be found in the josekis in the first part; you are required to come up with an innovative move.

In Part Three you will find 44 problems on how to play after the joseki is finished. This is another topic that receives scant attention in joseki books.

Most of the problems in this book are part of a series of problems in which various lines are explored. The answers are usually short, avoiding long, drawn-out variations. In this way the reader can concentrate on the important ideas of the joseki being studied.

The reader is not necessarily expected to solve these problems; rather he or she is expected to look at each problem, think about it carefully, come up with an answer, then compare his or her answer with the one given. If you go through the whole book in this way, by the end you will have developed your judgment and intuition so that you can handle yourself confidently in

actual play with the josekis we have discussed.

Finally, I would like to thank Furuyama Kazunari, a former Nihon Ki-in *insei*, who helped me write this book by selecting all the problems and providing the explanations.

Richard Bozulich

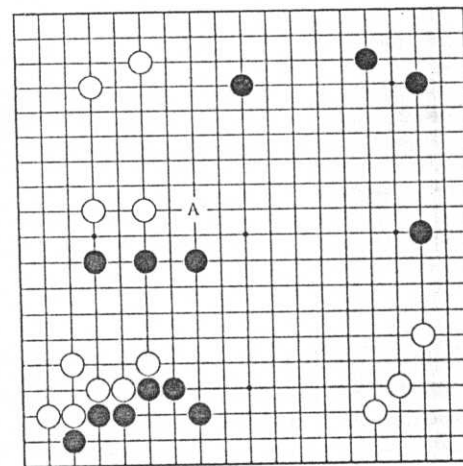
April 1996

Some Important Terms and Concepts

There are a number of Japanese and English terms that are used throughout this book. Each of these terms has a specific meaning in go, and the reader should review them before starting the problem sections. As the reader progresses through the problems, these terms and the concepts they represent will become clearer.

模
樣
moyo

A *moyo* is a framework of territory, involving stones extending from the corners to the sides of the board. Some moyos are huge, while others are modest in size. In *Dia. 1*, the four white stones in the upper left form a moyo. The four black stones in the upper right form an even larger moyo, where black has mapped out territory along both sides from his corner enclosure. If Black were to play at A with his next move, he would have mapped out a huge moyo in the upper right quadrant of the board.



Dia. 1

sabaki

Sabaki is a very important concept in go. Sometimes your stones in one part of the board will be outnumbered, so your aim will be not to make territory; rather, you want to make good shape, rich in eye potential, so that your stones, if attacked, can easily make eyes in the area where they are attacked or be able to escape into the center of the board. In making *sabaki*, it is not unusual to sacrifice some of the stones which are under attack.

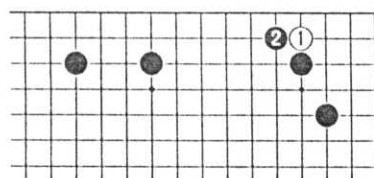
light

A light move is one which makes a flexible shape. Moves that make *sabaki* are often referred to as light.

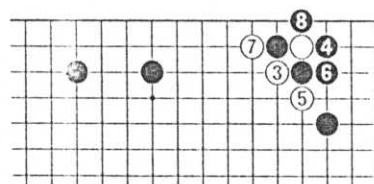
heavy

Stones which are heavy cannot easily make eye shape and are, therefore, vulnerable to attack. If a group of stones ends up as heavy, then these stones have failed to make *sabaki*.

Here is an example illustrating these concepts. In *Dia. 2*, Black has mapped out a moyo at the top. If White wanted to reduce the size of this area, one way he could begin is to probe at 1. If Black blocks at 2, White will cut with 3 in *Dia. 3* and play forcing moves with 5 and 7. What should White do now?

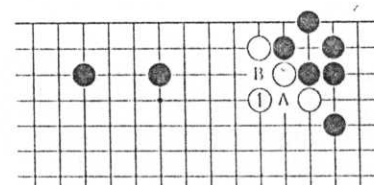


Dia. 2

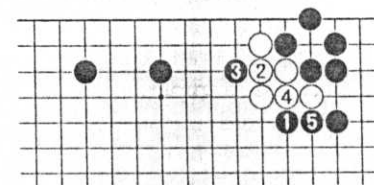


Dia. 3

The diagonal connection of White 1 in *Dia. 4* looks like an efficient move because it defends the two cutting points at A and B. In spite of this, it is a bad move. Black will peep with 1 and 3 in *Dia. 5* and White is left with a clump of six stones without any eye-making potential after Black 5. These stones are now 'heavy' and will be forced to run away. As they do so, Black will attack, gaining both territory and influence.

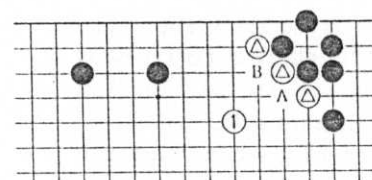


Dia. 4

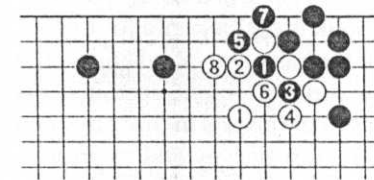


Dia. 5

Since White 1 in *Dia. 4* results in a heavy shape, it has failed to make *sabaki*. The correct way for White to play is with a 'light' move like 1 in *Dia. 6*. White 1 is called light because it doesn't defend against the cuts at A and B. In other words, it regards the marked stones lightly and is willing to sacrifice them. If Black does cut with 1 in *Dia. 7*, for example, White can make shape with eye-making potential with the moves to 8. With this sequence, we can say 'White has made *sabaki*.'

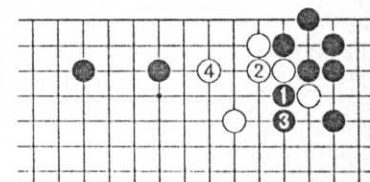


Dia. 6



Dia. 7

Black could also cut at 1 in *Dia. 8*. In this case, White could defend at 2. Black must defend at 3 and White extends to 4. White has driven a wedge between the two black positions at the top. He also has at least one eye at the top with easy access to the center. Again White has made *sabaki*.



Dia. 8

Instead of 2 in *Dia. 8*, White could atari at 3. This would transpose to the position in *Dia. 7*.

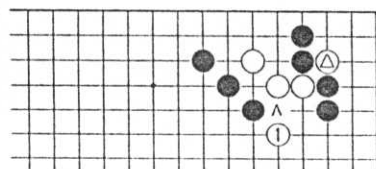
thick

A position is called 'thick' if it has few or no defects; i.e. cutting points. Thick positions are very useful in that they can be effectively used for attacking. On the other hand, a thick position is hard to attack and it is not possible to make *sabaki* against one.

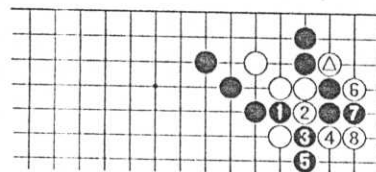
aji

Aji refers to the latent possibilities that exist in a position. Although these possibilities may never be realized, their existence dictates the course of the game and enables certain moves to be made.

In *Dia. 9*, the marked white stone in the corner is dead, but it still has *aji*. Because of this stone's *aji*, White need not fear Black's pushing through at 'a', so he can jump to 1, rescuing his three stones at the top.



Dia. 9



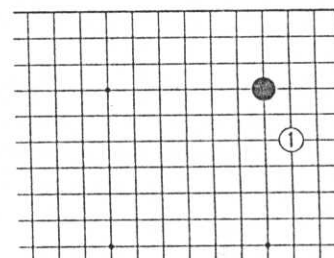
Dia. 10

If Black does push through and cut with 1 and 3 in *Dia. 10*, White ataris with 4. After Black defends with 5, the *aji* of the marked stone comes to life and White captures Black's stones on the right with 6 and 8.

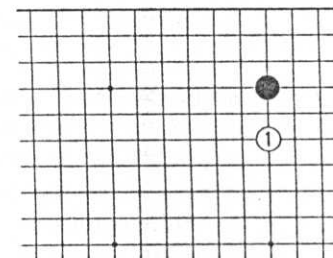
Introduction

Ten Basic Josekis

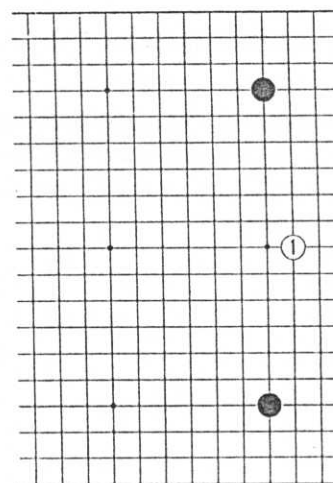
Before starting the problem section on page 15, you should review the basic josekis here. You should also refer to them when solving the problems in Parts One, Two, and Three. This introduction is divided into four parts.



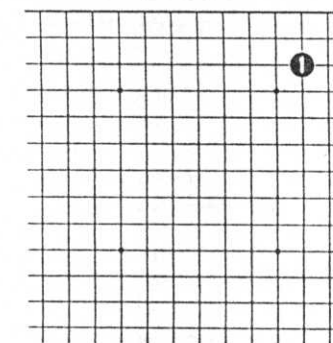
The small knight's approach
against the star point
Josekis 1 to 7



The one-space high approach
against the star point
Joseki 8

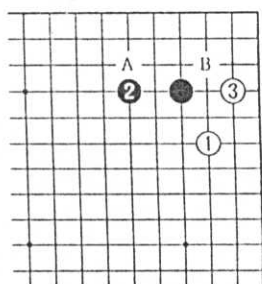


Invading the niren-sei
Joseki 9

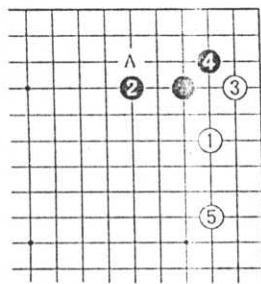


The 3-3 point
Joseki 10

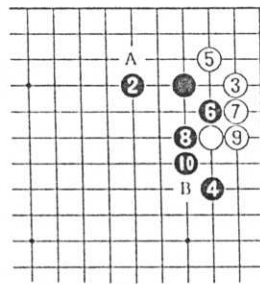
Joseki 1: Sliding into the Corner



Dia. 1



Dia. 2



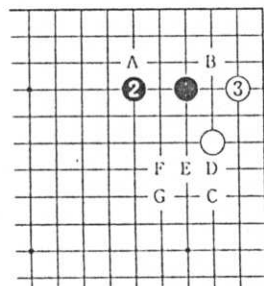
Dia. 3

Dia. 1. The sequence from White 1 to 3 (or White 1–Black A–White 3) has long been a commonly played pattern. Until recently, the moves to White 3 were regarded as unfinished and it was necessary for Black to continue with B or some other move to complete the joseki. Nowadays, however, whether playing Black or White, professionals often play elsewhere after White 3. If White then takes the corner with B, Black may play elsewhere again or somewhere at the top.

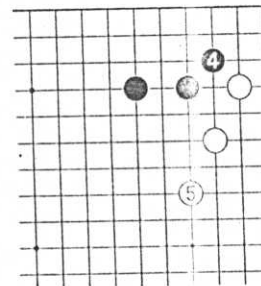
Whether Black plays 2 or A depends on the situation in the upper left corner. If Black has a stone there, he is more likely to play 2; if White has a stone there, he will be inclined to play A.

Dia. 2. Whether Black plays 2 or A, the standard joseki is the sequence from White 3 to 5.

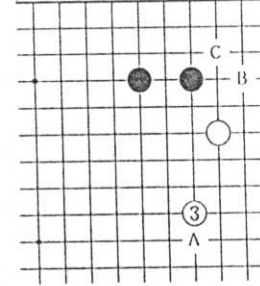
Dia. 3. Black's aim in playing the pincer of Black 4 is to make thickness in the center and confine White to the corner. Black 4 can be played whether Black has a stone at 2 or A. White usually takes the corner with 5 and the sequence to 9 is a joseki. Next, Black can play 10 at B.



Dia. 4



Dia. 5

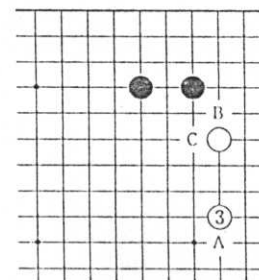


Dia. 6

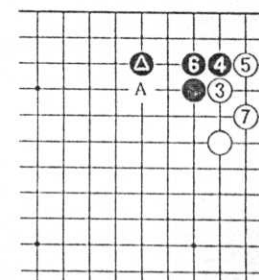
Dia. 4. Besides the moves at B and C after White 3, Black 4 at D, E, and F are considered very effective. Black G has also been played. Interesting new patterns often arise when these moves are played in professional games.

Dia. 5. Instead of 5 in *Dia. 2*, White could also play 5 on the fourth line if he wants to emphasize building territory on the right side.

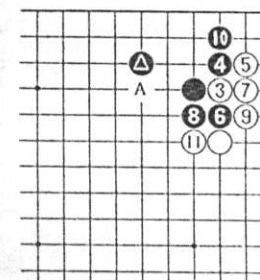
Dia. 6. White 3 or A stresses central influence. By avoiding the exchange of B for Black C, White leaves open the possibility of a corner invasion at C.



Dia. 7



Dia. 8



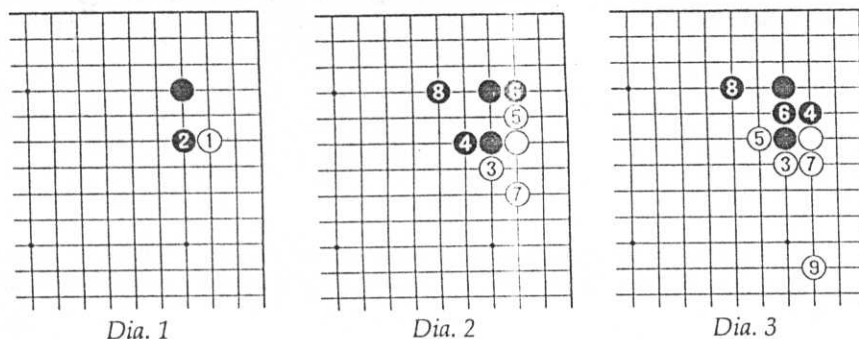
Dia. 9

Dia. 7. Many years ago, White 3 at A was played, but it never became popular because the two white stones are too low. Recently Kobayashi Koichi tried White 3 at A, but he now plays the tight extension to White 3. If White has a stone in the lower right corner, exchanging Black B for White C strengthens White's position towards the center and right side, so professionals dislike making this exchange.

Dia. 8. White 3 and 5 are flexible moves. When White plays 7, the shape is settled. This joseki can be played even if the marked stone is at A.

Dia. 9. Black hopes to make the white group heavy by playing 6 and 8. After Black 10, White plays 11 to fill a liberty of the three black stones. After this, White A is a tesuji. Again, this sequence can be played even if the marked stone is at A.

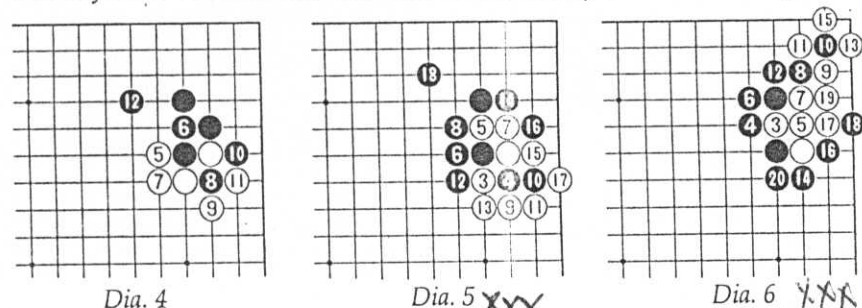
Joseki 2: The Attachment



Dia. 1. Black attaches with 2 when it is important to gain a powerful position at the top. Of course, White will also become strong. The attachment can also be played when Black hopes to make White's stones on the right side overconcentrated.

Dia. 2. White 3 is the usual response. In the joseki to Black 8, White settles his stones on the right side and Black gets a thick position at the top.

Dia. 3. Instead of 4 in *Dia. 2*, Black could block at 4, stressing the corner territory. After Black 8, White extends to 9 and the joseki comes to a pause.

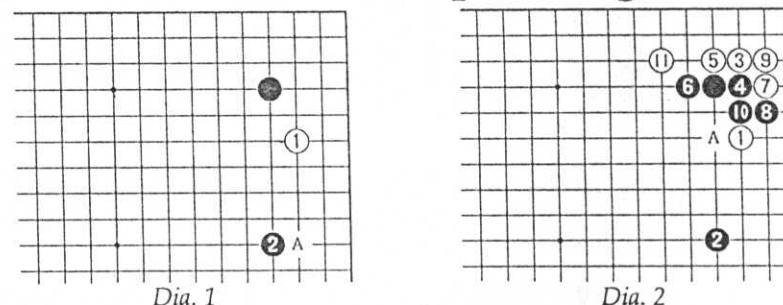


Dia. 4. White could also connect on the outside with 7. Black captures a white stone with 8 and 10, then jumps to 12. Black must not submissively connect the ko after White 11.

Dia. 5. Another way for Black to play after White 3 in *Dia. 2* is to cut with 4. Black intends to sacrifice two stones (the descent to 10 is an important move in this joseki) and become thick and strong at the top. For his part, White also becomes thick and strong down the right side.

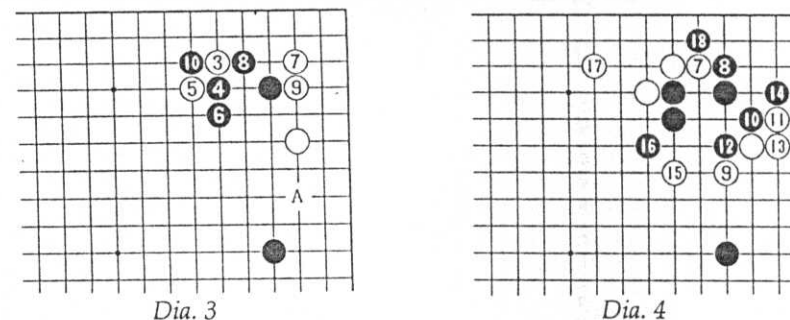
Dia. 6. If the ladder is in White's favor, wedging in with 3 is very severe. (The ladder is set up by Black playing 4 at 5—White 4—Black 7—White 20.) Up to 20, White takes the corner and Black gets thickness.

Joseki 3. The Three-Space High Pincer



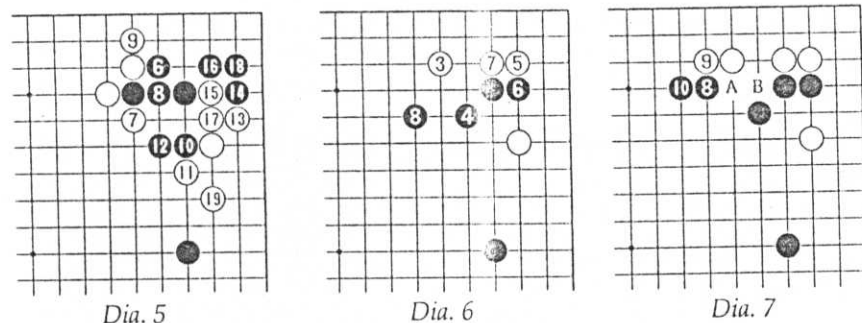
Dia. 1. Volume 3 of the *Dictionary of Basic Joseki* by Ishida contains only the three-space pincer at A against White 1, so this book will deal only with the three-space high pincer at Black 2. This is the widest of all the pincers.

Dia. 2. If White invades the corner with 3, Black will block with 4, separating this stone from its ally at 1. He then proceeds to make thickness towards his pincer at 2. After 11, Black A is the proper move to prevent White from putting his stone at 1 in motion, but he can also play elsewhere.



Dia. 3. The double-approach move with White 3 is also a common response. Severe fighting could result. In the sequence to Black 10, both sides settle their shapes peacefully. The point A is Black's next aim.

Dia. 4. White begins a fighting joseki with 7. The sequence to Black 18 is one of the oldest josekis that are still played. Black 18 is an important move to preserve the integrity of Black's corner.

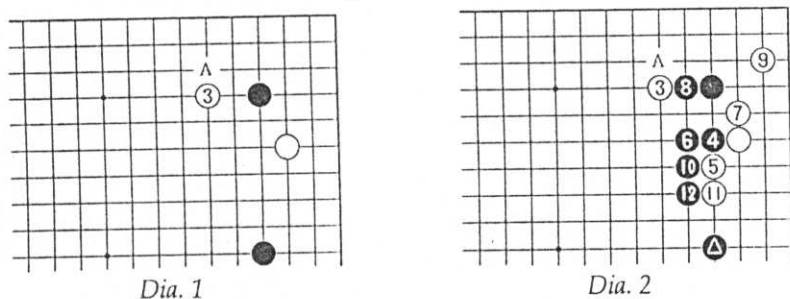


Dia. 5. Black 6 here (instead of 6 in *Dia. 3*) puts emphasis on territory and prevents White from easily invading the 3-3 point. After White 19, Black's next move depends on the position.

Dia. 6. When White makes the double-approach move of 3, Black 4 is also a good move which avoids complications and gains thickness.

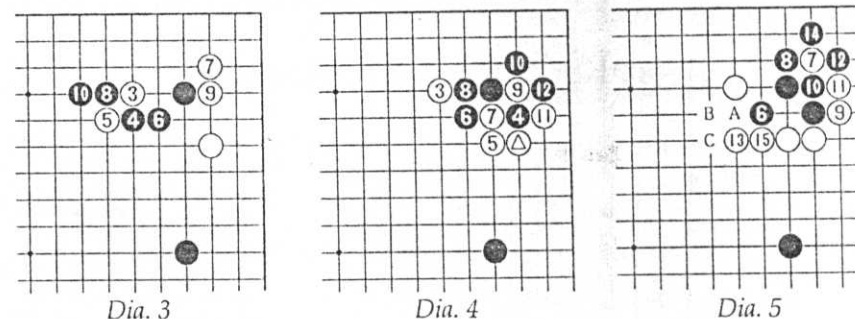
Dia. 7. Instead of Black 8 in *Dia. 6*, the knight's move of Black 8 here is more severe. If White crawls to 9, Black simply extends to 10 and the shape is settled. Instead of 9, White could also play at A or B.

Joseki 4. The High One-Space Double-Approach Move



Dia. 1. Just like the double-approach move at A, the high double-approach move of White 3 is also frequently played.

Dia. 2. Even when the marked stone is absent, the sequence to White 9 is a joseki; Black A would normally follow. But with the marked stone in place, pushing with 10 and 12, to link up with it, is the joseki. Black has become very thick on the outside.

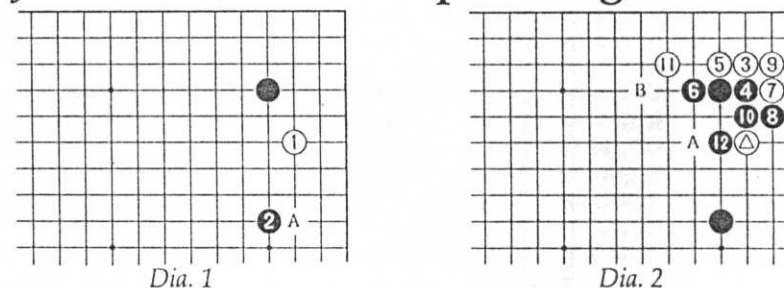


Dia. 3. Attaching with 4 is another variation. After Black 6, White invades the corner with 7. With the moves to Black 10, the shape for both sides is settled.

Dia. 4. Black attaches with 4 so as to make the marked stone heavy and to prevent White from easily invading the corner. After 6, White captures a stone with 9 and 11. Black ataris with 12; a ko fight may occur later on.

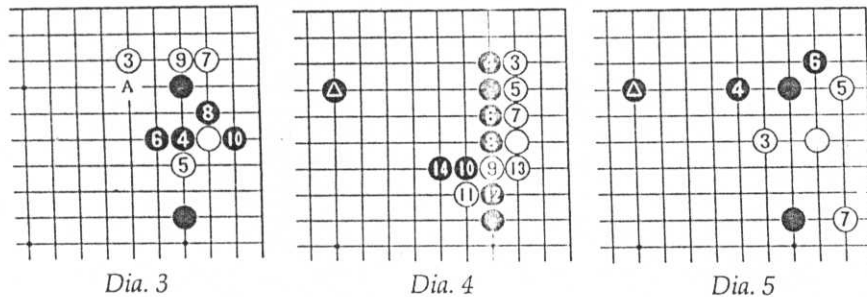
Dia. 5. Invading the corner with White 7 is another variation of this joseki. White sacrifices the invading stone to make a strong position on the outside. Black may eventually play the sequence Black A-White B-Black C, but right now it would not be effective.

Joseki 5. The Two-Space High Pincer



Dia. 1. Against White 1, Black 2 is one of the most commonly played pincers today (along with the one-space pincer). New patterns arising from this position are constantly being created. Black 2 at A is rarely played.

Dia. 2. If White invades the corner with 3, Black will block at 4, separating White 3 from the marked stone. Although it is not an urgent move, Black 12 completes the joseki. Black 12 at A is Takemiya's invention. It aims to play at B next.

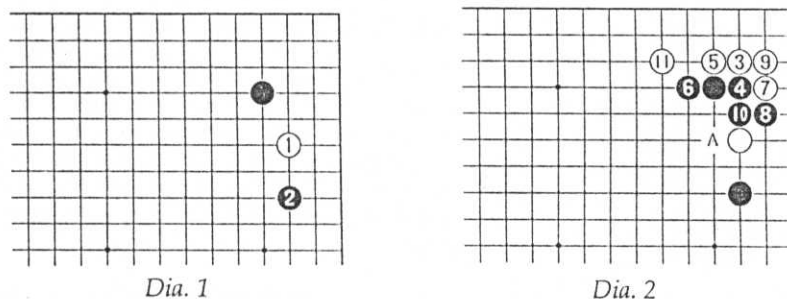


Dia. 3. In answer to the double approach at 3, the conventional idea was to attach the stronger stone at A. Today, the attachment of Black 4 is thought to be better. The shape is settled with the sequence to Black 10.

Dia. 4. When Black has the marked stone on the star point in place, White has fewer options. If he invades the corner with 3, Black will make a moyo at the top with the sequence to 14.

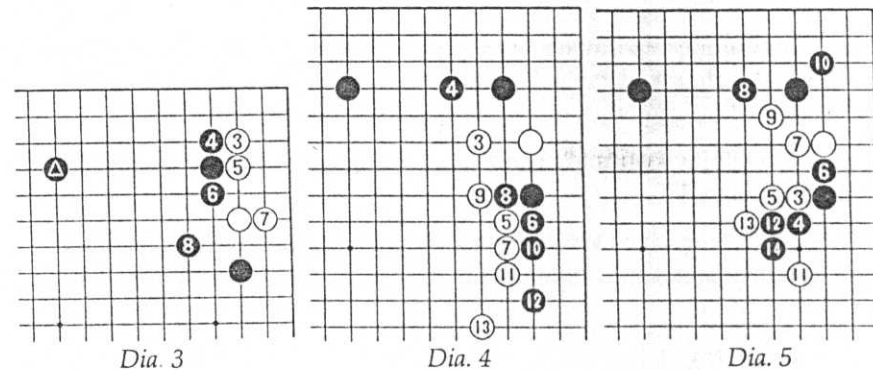
Dia. 5. The sequence from White 3 to 7 is also a joseki. These moves prevent Black from making a big moyo with his marked stone as he did in *Dia. 4*. On the other hand, White must accept the fact that his stones are positioned low and, as you will later see, this will restrict his movement.

Joseki 6. The One-Space Pincer



Dia. 1. The one-space pincer of Black 1 is fashionable these days. Since it is as close to the white stone as possible, it is the severest of all the pincers.

Dia. 2. Invading the corner with White 3 is the most common response. The sequence to White 11 is a joseki. White gets the corner territory while Black gets thickness on the right side. Unlike similar patterns which arise from other pincers, it is not necessary for Black to defend at A.

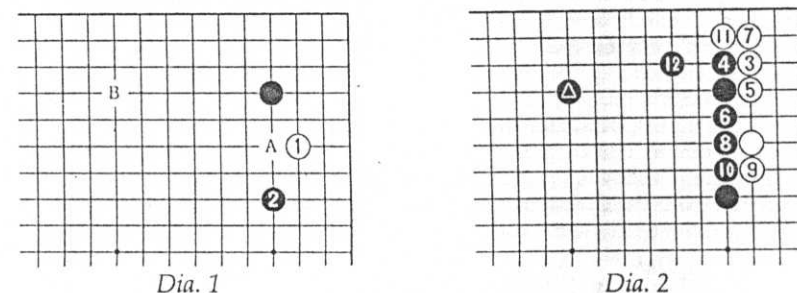


Dia. 3. If Black has the marked stone in place, he will answer 3 by blocking at 4 and make a moyo with the sequence to 8. This joseki is frequently played.

Dia. 4. In order to prevent Black from making a moyo, White can play 3 and 5. The sequence to White 13 was recently invented and is currently being tested in tournament games.

Dia. 5. White 3 and 5 are another way to prevent White from making a moyo. Anchoring the black stones in the corner with 10 is a pragmatic move. White 11 is a severe move, but Black keeps this stone separated with 12 and 14. This is a fighting joseki.

Joseki 7. The One-Space High Pincer



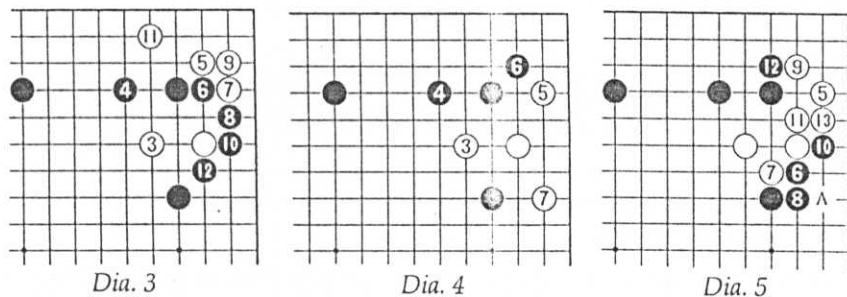
Dia. 1. Black 2 is also a severe pincer and it is often played when Black has a stone on the side star point at B. Since the attachment at A is a crushing move, White can't play elsewhere or make a double-approach move. Black 2 is well suited to the modern style of go.

Dia. 2. Invading the corner with 3 is the safest way for White. With the marked black stone in place, the sequence to Black 12 is a joseki.

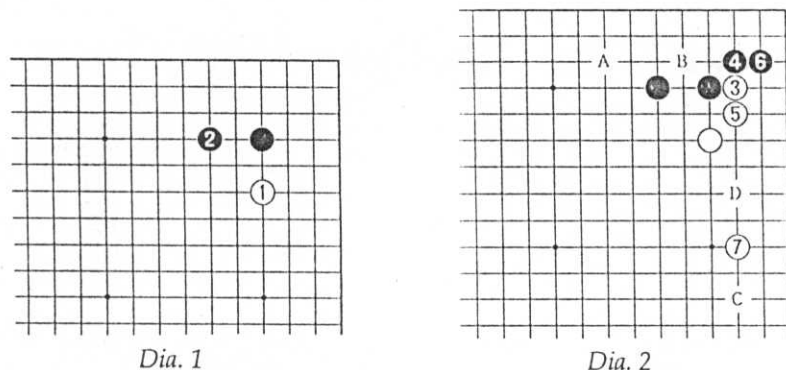
Dia. 3. Jumping to 3 is one way to keep Black from making a moyo at the top. When White invades the 3-3 point with 5, Black should block with 6. Black 10 and 12 are good moves to erase the *aji* White has in the center.

Dia. 4. If White wishes to preserve his two stones, he can stabilize them by sliding to 5 and 7.

Dia. 5. Black 6 prevents White from sliding to A. After exchanging 7 for Black 8, White can take the 3-3 point with 9. After 13, the white group is safe.

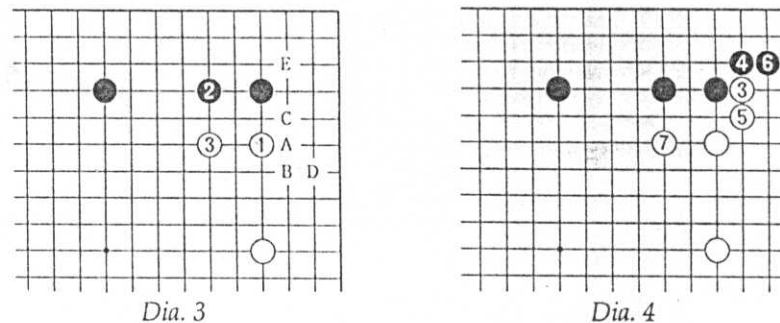


Joseki 8. The One-Space High Approach



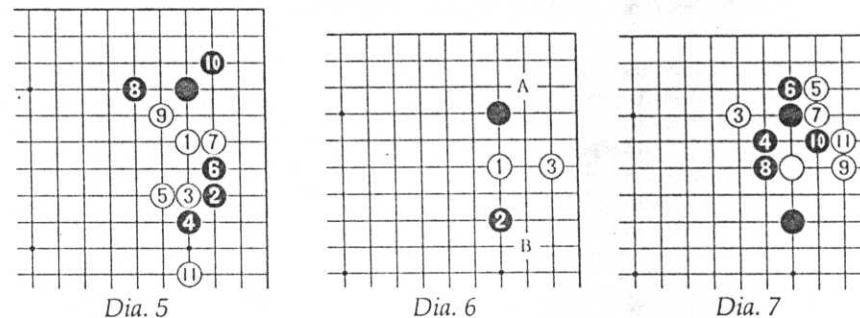
Dia. 1. White can also approach the star point on the fourth line with 1. Since this move is high, it emphasizes the center and the side; it has little effect on the corner. Black 2 is the usual response.

Dia. 2. White can settle his stone on the side by attaching at 3 and playing the sequence to 7. After this, White A is a good point, aiming to uproot the black stones by peeping at B. After 7, Black could also attack at C, which aims to invade at D.



Dia. 3. Nowadays it is fashionable to play the star points in the corners and on the sides in the opening. This often leads to games where both sides are competing with moyos. In this position, White and Black have stones on the side star points, so each will want to expand his own moyo at the expense of the other's. White 3 is such a move. If Black plays the sequence Black A-White B-Black C-White D, White will become thick on the outside, but it does not make the corner Black's territory (there is still a weakness at E), so Black should not play these moves.

Dia. 4. White can also play 3 and 5 before jumping to 7, but when the building of a moyo is more important than taking territory, Black may play 6 at 7, so White must be careful before playing these moves.



Dia. 5. The pincer at 2 is a severe attack, but when White attaches at 3, it reverts to *Dia. 5* of Joseki 6.

Dia. 6. Black 2 is another severe pincer. In response, White lightly jumps down to the edge of the board with 3, making miai of A and B.

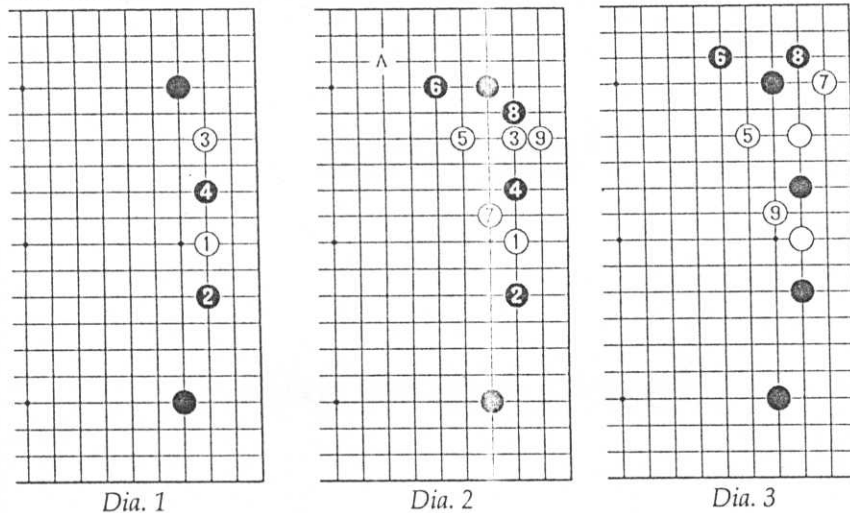
Dia. 7. White 3 is a strong counterpincer. In answer to Black 4, White invades with 5 and takes the corner with the moves to 9. After White 11, the joseki comes to a pause.

Joseki 9. Invading the Niren-sei

Dia. 1. When Black has stones on the two corner star points of one side (*niren-sei*), invading in the middle of the side with 1 is the start of another joseki. Black attacks with 2 and, after White extends to 3, invades with 4.

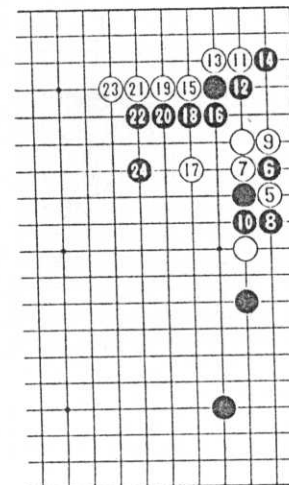
Dia. 2. Jumping to White 5 is one way to counter Black's invasion. After the joseki ends with 9, White will aim to play at A.

Dia. 3. If Black plays a small knight's move with 6, White is likely to slide to 7, then take the side with 9.

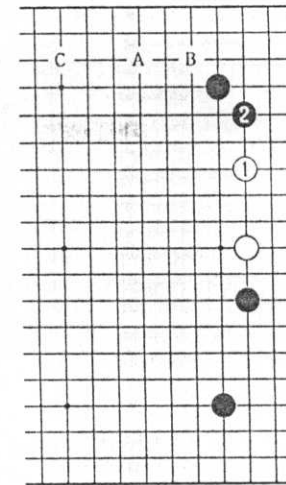


Dia. 4. When White attaches at 5, there are various ways Black can play. One way is to play 6. After 24, a fight will take place in the center.

Dia. 5. White could also make a two-space extension to 1. After Black 2, White will play elsewhere. If White next wants to play at the top, the sequence White A-Black B-White C is the one that is usually played.



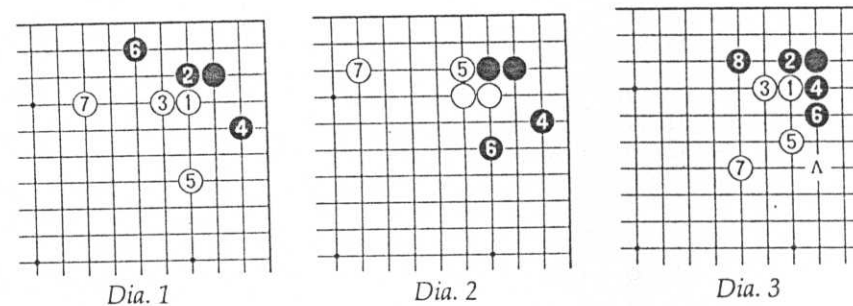
Dia. 4



Dia. 5

Joseki 10. The 3-3 Point

It is White who usually plays the first move in a corner on the 3-3 point, but Sakata played it with Black as well as with White when he was in his prime in the 1960's.



Dia. 1

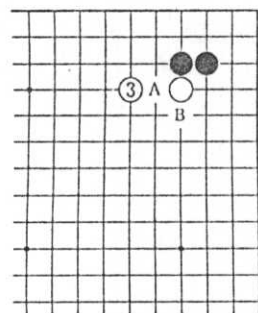
Dia. 2

Dia. 3

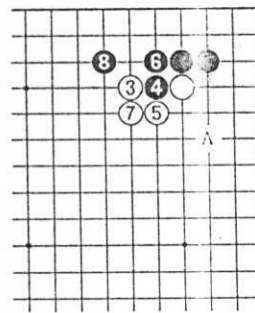
Dia. 1. This is one of the most common 3-3 point josekis. White gets influence while Black gets territory.

Dia. 2. If White wants to take territory at the top, he will turn at 5, then extend to 7.

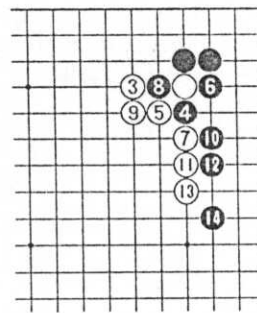
Dia. 3. Turning tightly with Black 4 is another variation. It is played when Black wants to prevent White from playing as in *Dia. 2*. After White 7, Black has a choice of jumping to 8 or jumping to A.



Dia. 4



Dia. 5



Dia. 6

Dia. 4. Jumping to White 3 is a light move which aims to make thickness. Black has two ways of responding: A or B.

Dia. 5. Black wedges in with 4. After 7, Black can choose to jump to 8 or A, but Black 8 is the move usually played.

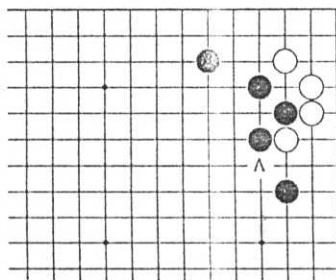
Dia. 6. Clamping with Black 4 is another variation of this joseki. Black gains more territory than in *Dia. 1*, but White is thicker.

Problems

Part One

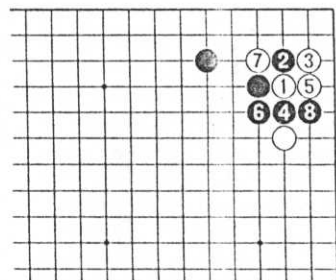
Joseki Variations

✂ Problem 1. White to Play



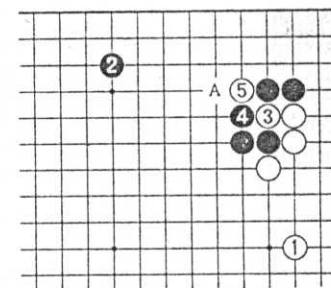
If White plays A, this stone could be captured in a ladder. The result would be even because of White's aji to break the ladder. Still, Black's thickness would be formidable when he captures. Where should White play if he only wishes to reduce the magnitude of Black's thickness?

✂ Problem 2. White to Play



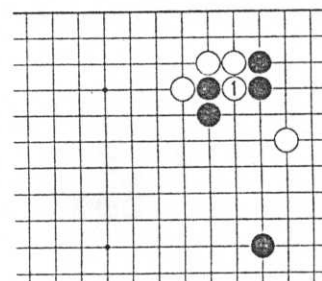
After the sequence to Black 8, how does White live in the corner with sente?

✂ Problem 3. Black to Play



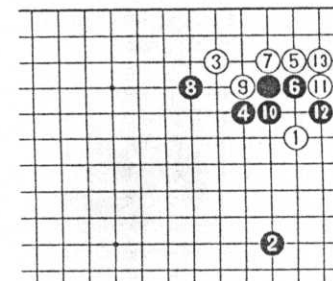
软 *ruǎn*
味 *wèi*
If White makes a wide extension to 1, Black can also extend as far as 2 instead of tightly defending at A. White might now be tempted to cut with 3 and 5, but this is unreasonable. How should Black play so as to capture White 5?

✂ Problem 4. Black to Play



White 1 is an overplay, but if Black doesn't answer correctly, this move can lead to a wild variation. How should Black respond?

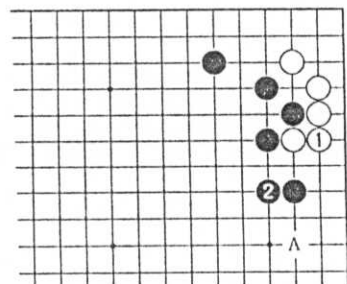
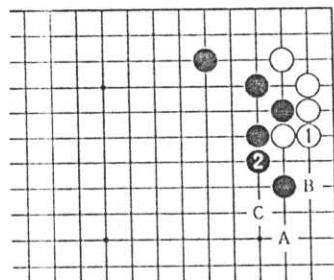
✂ Problem 5. Black to Play



The sequence from White 9 to 13 is another variation of the joseki in Dia. 7 of Joseki 3. How should Black play next?

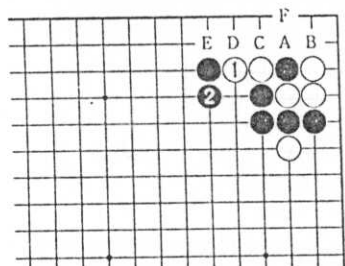
Problem 1. Correct Answer

White should connect at 1; Black will answer at 2. In this case, Black is denied the chance to make a pon-nuki, so he is not as thick. For example, White can aim at A, threatening to link up at B, or make a shoulder hit at C.



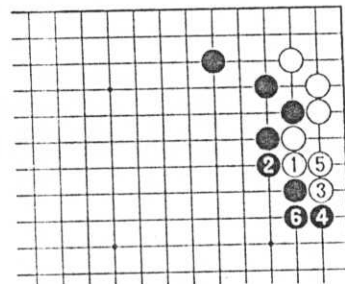
Variation

So as to eliminate the bad *aji* of A, Kajiwara recommends Black 2. This, as well as the correct answer, is considered to be joseki.



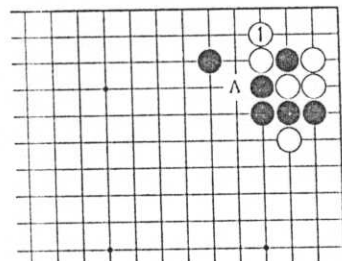
Problem 2. Correct Answer

White 1 forces Black to answer at 2, so White gets sente. However, it is important to keep in mind that Black has the sequence Black A to White F to make thickness.



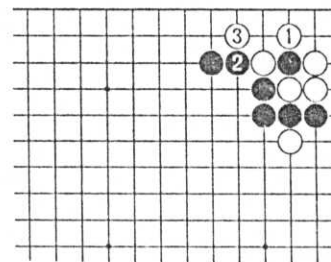
Failure

White 1 is a crude move. After Black 6, Black's thickness is much greater than in the previous diagrams.



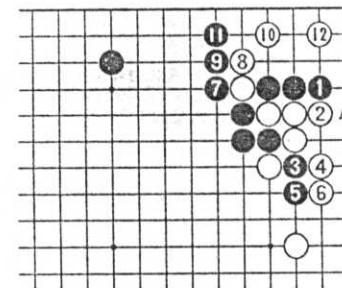
Gote

Although White 1 is gote, this move is sometimes better than the correct answer, since Black can't get as thick a shape as he does there. After 1, White A is one possible aim.



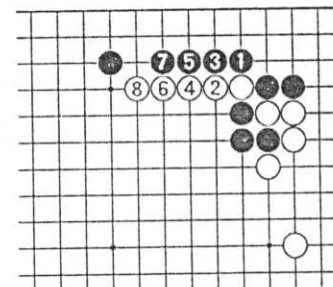
Failure

White 1 is a mistake. Black 2 becomes a forcing move, so Black gets sente and has none of the weakness of the previous diagram.



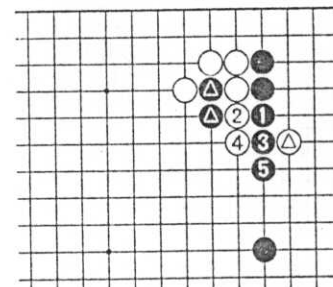
Problem 3. Correct Answer

Black first forces from 1 to 5. Now he is ready to start the capturing race with 7 to 11. White jumps to 12, but he still loses. Caution: Black must not atari at A.



Failure

Crawling along the third line with the sequence from Black 1 to 7 is extremely submissive. White has now gained a clear advantage.



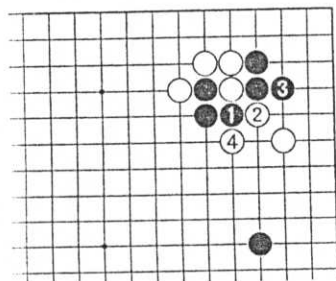
Problem 4. Correct Answer

Calmly extending with 1 to 5 is Black's best answer. Black swallows up the marked stone and take a huge profit on the right. By treating his two marked stones as light, Black ensures that White gains very little.

梶原武雄九段

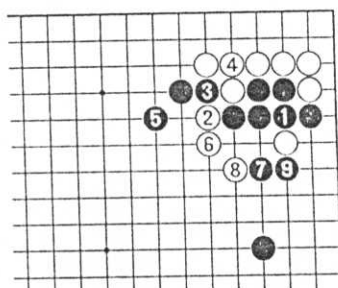
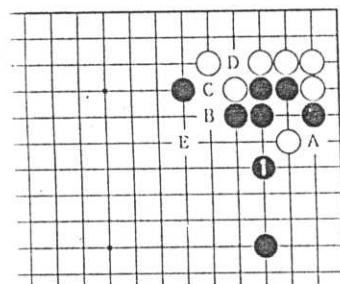
Complications

Blocking with Black 1 would seem to be the natural move, but after White 4, Black is faced with a difficult fight. Note that Black 3 is the correct response, even though it seems to be bad shape.



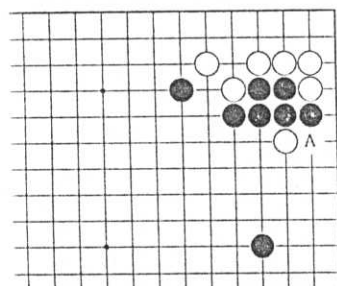
Problem 5. Correct Answer

Black should jump to 1 and not worry about White linking up at A. When Black plays this joseki, he is developing his moyo in the center and not necessarily on the right side, so White's biggest threat is at B, not at A. After Black 1, if White plays B, Black will capture this stone with the sequence Black C-White D-Black E.



Failure

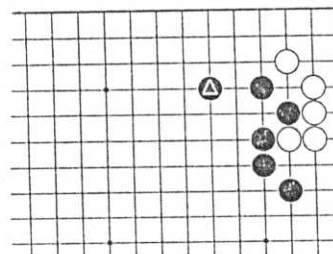
Black 1 is overconcentrated. Moreover, White 2 is a severe cut, especially when the ladder favors White. White might put off playing the sequence from 2 to 6 until later.



Another possibility

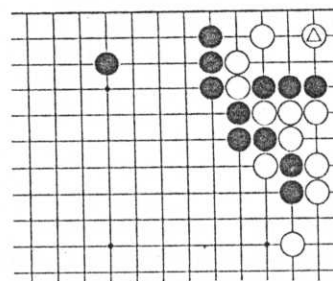
The reason White might refrain from playing 2 to 6 in the failure diagram is that, depending on how the game develops, White A might become a good move later on.

Problem 6. Black to Play



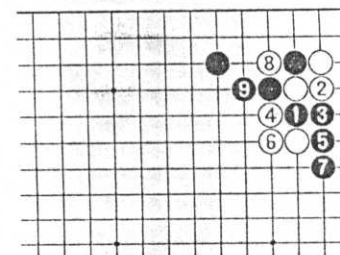
Except for the marked stone, this position is the same as the correct answer in *Problem 1*. Black has a good forcing move. Where is it?

Problem 8. Black to Play



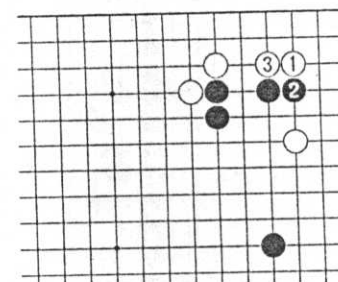
After White plays the marked stone, how does Black win the capturing race?

Problem 7. White to Play



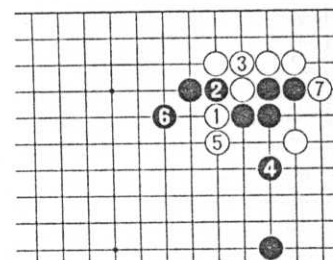
After Black 9, what is the correct way for White to live in the corner?

Problem 9. Black to Play



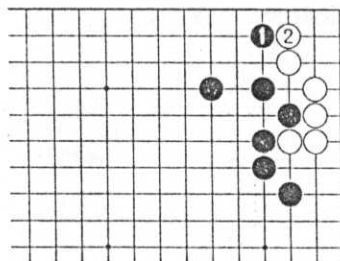
Blocking at 2 leads to a slightly inferior result for Black, but if the top is not important or if he can make a moyo on the right, it is playable. How should Black continue?

Problem 10. Black to Play



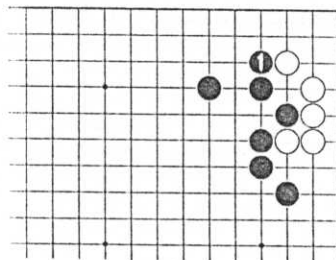
The sequence to White 7 is the correct order. Next, White has to fight in the center, but suppose he plays the hane of 7. How should Black answer?

Problems Part One: Joseki Variations



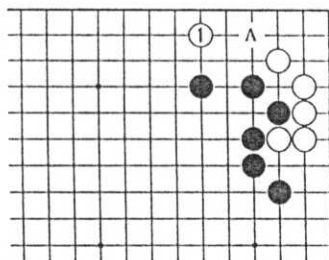
Problem 6. Correct Answer

Black 1 shuts the opening on the edge and confines White to the corner. White must answer with 2 or his stones will die.



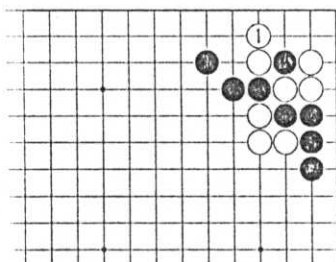
Failure

Black 1 also confines White to the corner, but this move is not sente.



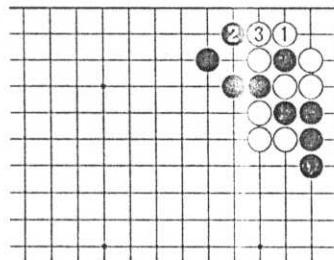
If White has a chance

Since Black 1 in the correct answer is sente, if Black's territory on the upper side is going to be big, it would be a good idea for White to slide to 1 as soon as he has a chance.



Problem 7. Correct Answer

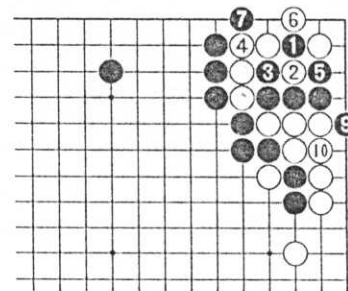
White should descend to 1. Not only does this move make life for the white group in the corner, it also has some influence along the top.



Failure

White can also live with 1, but Black 2 becomes a forcing move. Unlike the correct answer, White has no way to enter the top.

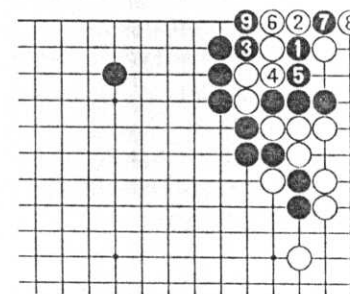
Problems Part One: Joseki Variations



8: at 2; 11: at 1

Problem 8. Correct Answer

Wedging in with Black 1 is the tesuji. With White 8, a ko fight begins, but Black has a ko threat at 9, so, locally, he wins this ko fight.



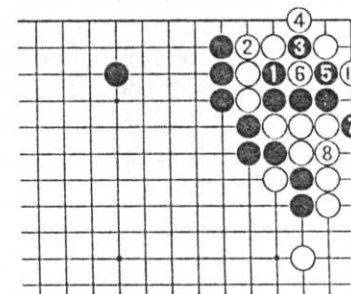
Variation

If White ataris at the edge with 2, Black wins the capturing race outright with the sequence to 9.

9: at 3

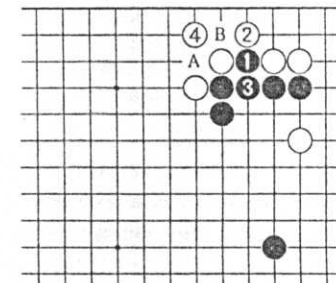
Failure

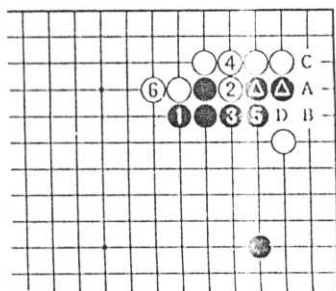
Starting off the capturing race with an atari at 1 is not good. White starts the ko with 6, but after White 10, Black no longer has any local ko threats.



Problem 9. Correct Answer

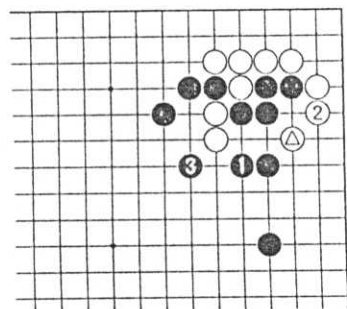
It is important that Black play 1 and 3 to create the cutting points at A and B. After Black 3, White can connect at either A, B, or 4, although B is rarely played.





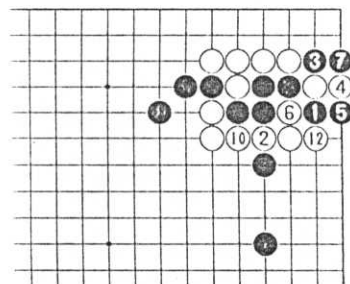
Failure

If Black pushes at 1, White will wedge in with 2 and 4, creating bad shape for Black. After Black connects at 5, White will extend to 6. Later, it is White's right to play the forcing sequence White A-Black B-White C-Black D. After that, the stones at 5 and D, together with the two marked stones, make an overconcentrated shape.



Problem 10. Correct Answer

Black should play 1. White can link up to his marked stone with 2, but Black captures two white stones when he jumps to 3, and his thickness in the center is superior to White's profit.

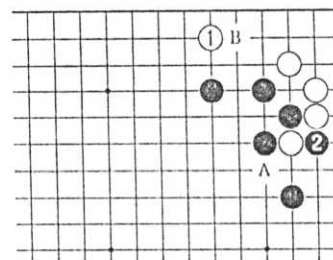


8: above 1; 9: at 4; 11: above 1

Failure

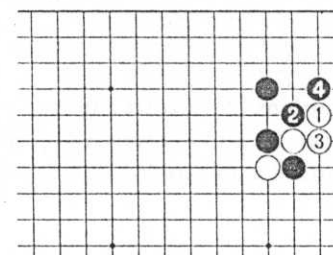
Trying to prevent White from linking up with 1 is a serious mistake. White pushes through with 2 and squeezes Black with the sequence to 12. All the black stones will now be captured.

Problem 11. White to Play



White 1 is also a joseki; it aims at A, so Black cuts with 2. White is now concerned about Black B. How should he block this move, and what happens if Black plays it?

Problem 13. White to Play

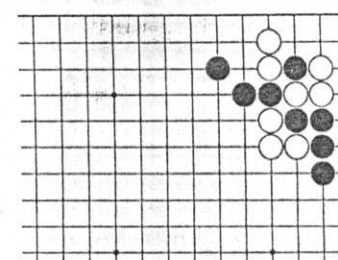


White 1 is another variation of Dia. 5 of Joseki 2. Black 2 and 4 are the usual responses. How should White now finish up the joseki? The order of moves is important.

Problem 15. White to Play

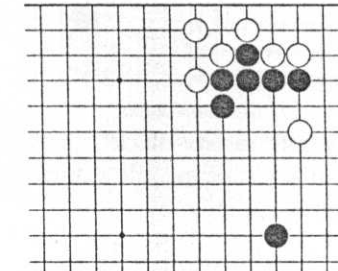
Black 1 should be at A. How does White take advantage of this mistake?

Problem 12. Black to Play

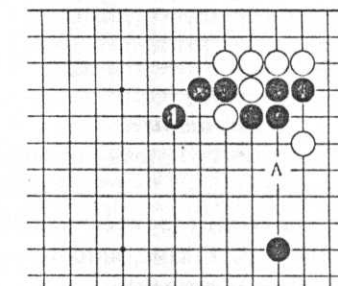


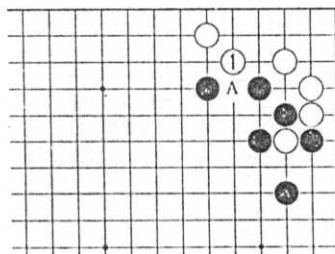
How should Black attack the three white stones stranded in the center?

Problem 14. Black to Play

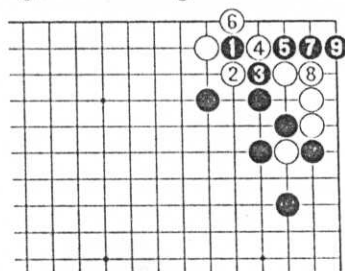


The joseki is not yet over. Where should Black play next?



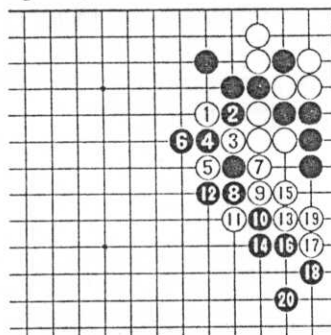


Problem 11. Correct Answer
White should peep at 1, threatening to cut through at A.



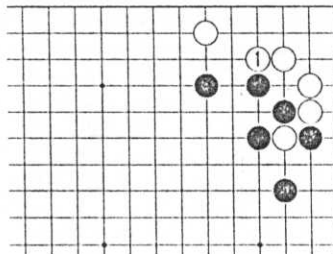
If Black attaches

If White resists Black 1 with 2 and 4, Black captures the stones on the right with the moves to 9.

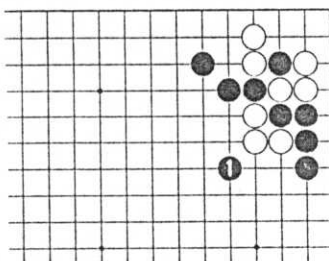


Unreasonable

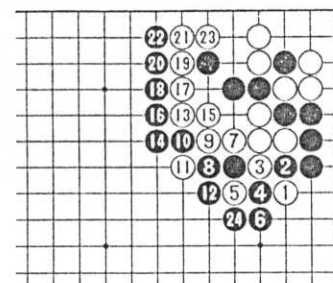
If White tries to break out with the sequence from 1 to 19, there is no way for White to save his stones after Black 20. This sequence is completely unreasonable.



Failure
White 1 does not create any cutting points.

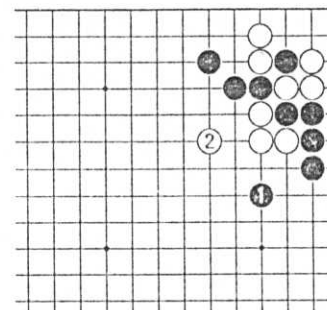


Problem 12. Correct Answer
Black 1 is a 'net' tesuji. After this, it is unreasonable for White to try to escape.

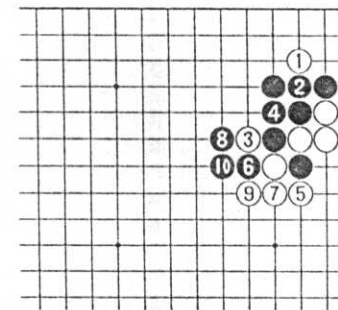


Black's triumph

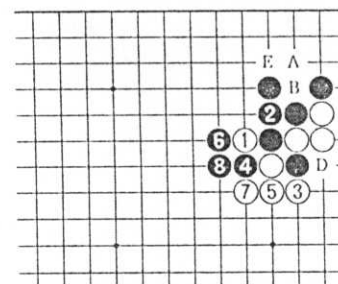
It is possible for White to save his three endangered stones by jumping to 1, but Black will sacrifice three stones and build enormous thickness up to 24. This is an absolute triumph for Black.



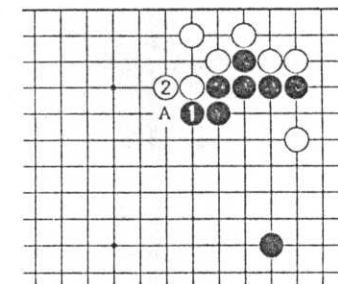
Failure
Black 1 is a lukewarm move. White can easily escape into the center with 2.



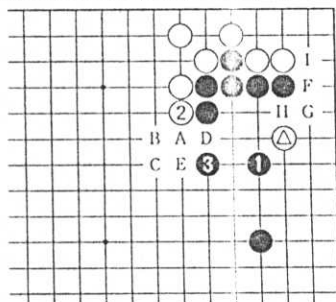
Problem 13. Correct Answer
White must first peep at 1, then atari with 3. After Black connects with 4, White will capture a stone with 5. Even though Black captures with 6 and 8, the stone at 1 will later help White invade Black's corner.



Failure
White 1 is played in the wrong order. Once Black connects at 2, White A no longer forces Black to connect at B. Instead, Black will respond with C, followed by White D—Black E.

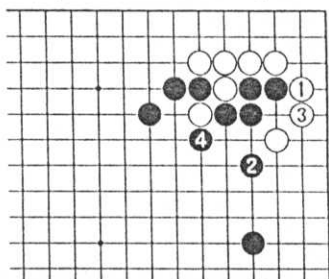


Problem 14. Correct Answer
Black 1 is an important move. If White answers at 2, Black can continue with A or play elsewhere. White might also play elsewhere with 2, but then Black 2 would be a severe forcing move.



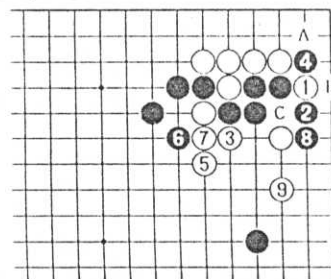
Failure

Moves such as Black 1 are often played by weak players, hoping to secure the territory on the right side and subdue the marked white stone, but White 2 is a strong move and Black must submissively respond with 3. If Black tries to counter White 2 with the sequence Black A–White B–Black C, White will fiercely counter with White D–Black E–White F–Black G–White H. Black cannot prevent the link-up. If he resists by playing at I, he will lose his stones.



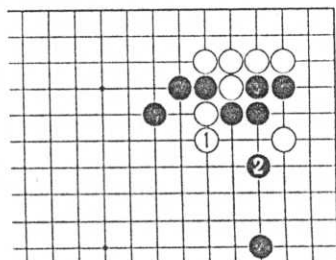
Problem 15. Correct Answer

White 1 and 3 force Black to answer with 2 and 4, but his gain in the center does not compensate for White's additional profit at the top.



The moyo disappears

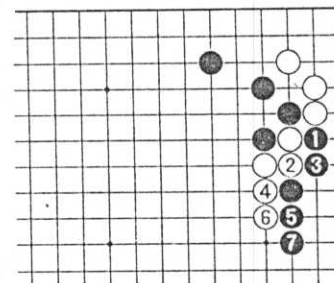
Blocking at 2 makes Black's situation worse. Black 4 is the best response to 3. White connects at 5 and Black's moyo disappears with 9. Next, White threatens to kill Black by playing A–Black B–White C.



Failure

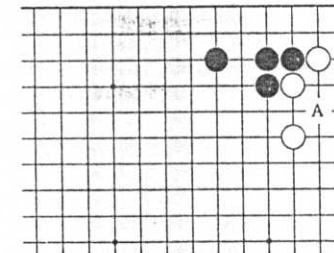
White 1 allows Black to correct his mistake and play 2. It now reverts to the joseki in Problem 10.

Problem 16. White to Play



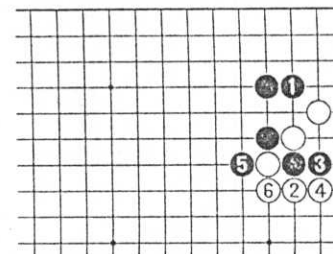
Black 1 and 3 lead to a fight which is favorable for White. After Black 7, where is the vital point to force Black to make bad shape?

Problem 17. White to Play



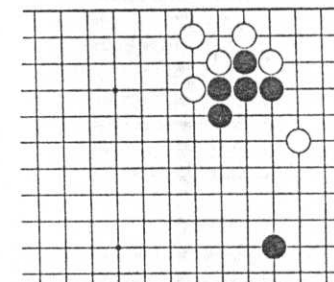
White can easily settle his stones by playing at A, but if he has more ko threats, he might want to make the most efficient move possible. How should White play?

Problem 18. Black to Play



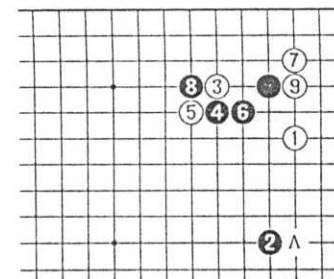
Black 1 may appear strange, but it effectively makes a thick position. How should Black continue after 6?

Problem 19. Black to Play

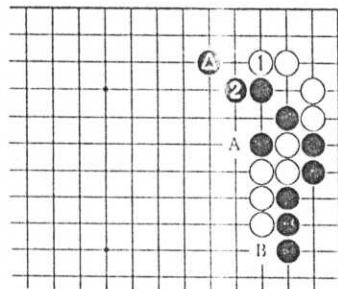


How should Black finish off this joseki?

Problem 20. Black to Play

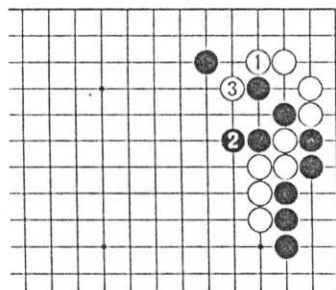


This is an even-game joseki. Black 2 could also be at A. After White 9, Black still needs one more move to settle his shape. Where should he play?



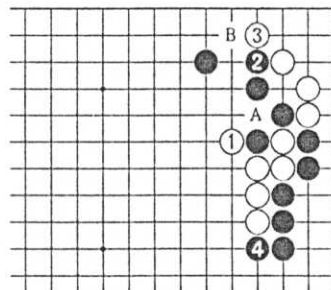
Problem 16. Correct Answer

White 1 is the vital point. If Black 2, White can atari at A, push at B, or pincer Black somewhere on the lower right side. The relation between 2 and the marked stone is loose: it would be more efficient for 2 to be at 1.



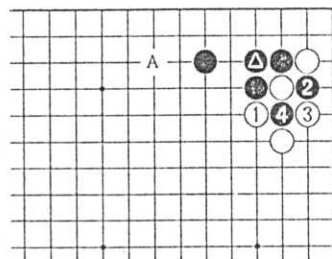
Variation

If Black answers 1 by standing at 2, White will play 3 and Black will be at a disadvantage in the fighting that follows.



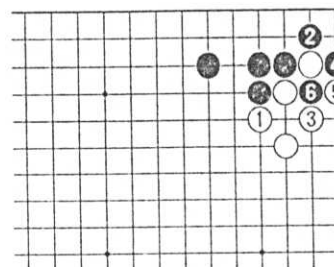
Failure

If White ataris with 1, Black will play 2, the vital point. After 3, Black plays 4. He could also play 4 at B and strengthen his stones above. In that case, White A would not be a forcing move.



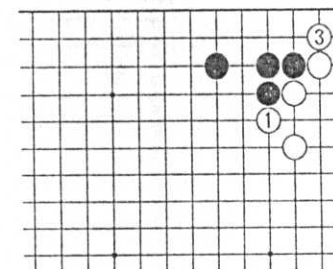
Problem 17. Correct Answer

White should play 1; the result to Black 4 is a ko. White 1 is more powerful than White A in the problem diagram. Even if Black wins the ko fight, the presence of the marked stones makes Black's shape over-concentrated. On the other hand, if White wins the ko fight, White A becomes a severe move.



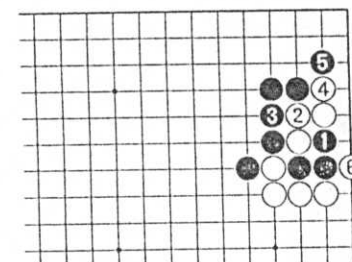
Variation

Even if Black plays 2, a ko can still arise with the sequence to Black 6.



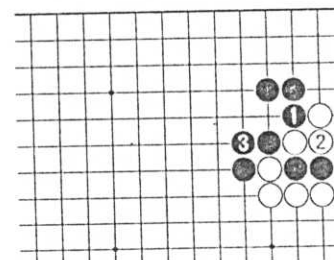
Black's failure

Black must not ignore White 1 and play elsewhere with 2. White 3 becomes an excellent move.



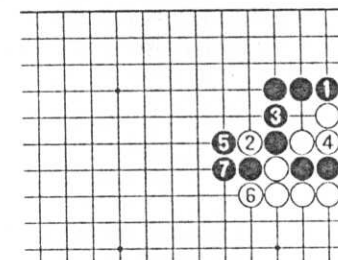
Problem 18. Correct Answer

Black should add another stone to his sacrifice by playing 1, then squeeze with 3 and 5. Black ends with sente and a thick position.



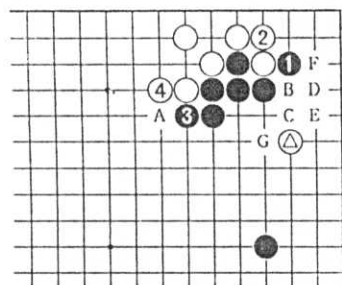
Failure 1

Black 1 is a crude move. Black next has to connect at 3 in gote.



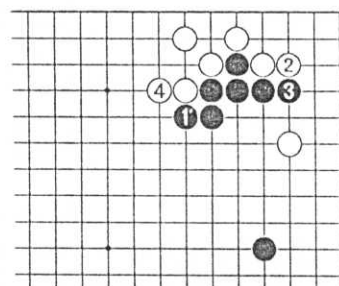
Failure 2

Black 1 here is also bad. White ataris with 2, and Black again ends in gote when he plays 7.



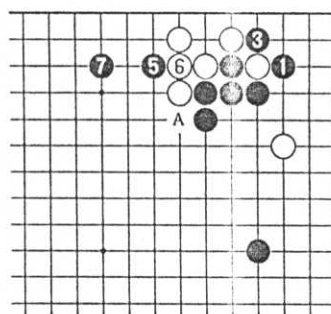
Problem 19. Correct Answer

Black should first atari with 1, then push along the fourth line with 3. After White extends to 4, Black can play at A or elsewhere. The white cut at B is not a threat. Black answers it with the sequence Black C–White D–Black E–White F–Black G and the marked stone becomes completely worthless.



Failure

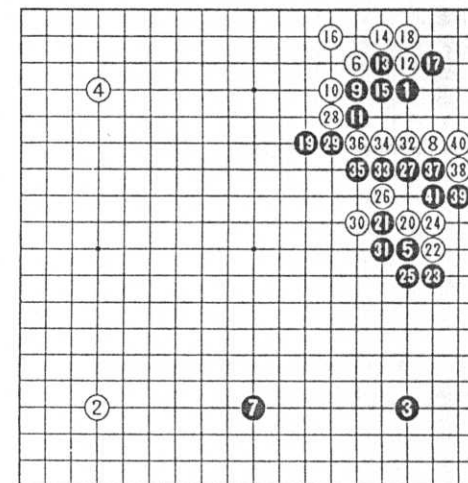
Black 1 here is in the wrong order. White will play 2, forcing Black to answer at 3, then extend to 4. This will revert to the joseki shown in the correct answer to *Problem 14*, which is regarded as good for White. In any case, there is no reason to give your opponent any options.



2 and 4 played elsewhere

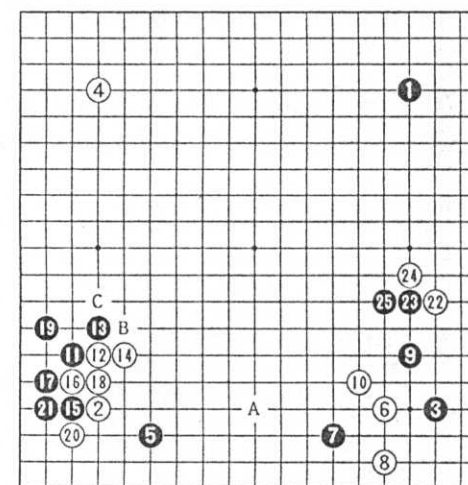
Another reason

Another reason for the correct order is that if Black can capture the corner stone, he intends to peep at 5 and attack with 7 instead of making the white group strong by pushing at A.



A new move

Black 3 in the correct answer has long been the conventional wisdom. Yet, in a preliminary round of the Meijin league played between Yoda Norimoto and Yūki Satoshi in January 1996, Yuki played Black 19. This move has yet to be assessed.

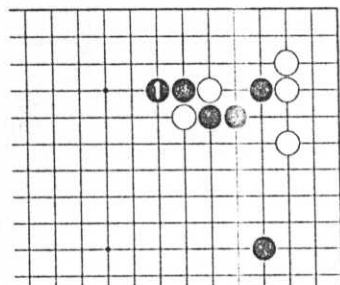


Another game

Here is another game in which this joseki was left uncompleted. It was played in the 1996 Honinbo league between O Rissei (Black) and Miyazawa Gorō. White did not have a stone at A, so this is probably the reason Miyazawa did not exchange White B for Black C.

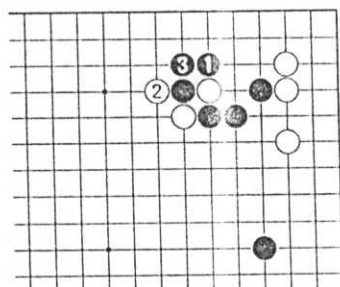
依田紀基
結城聡

王立誠
宮沢吾朗



Problem 20. Correct Answer

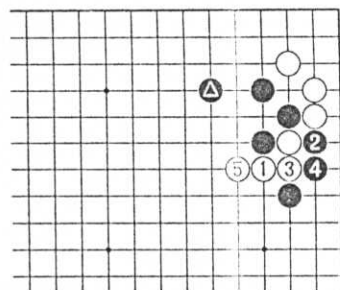
Black makes good shape by extending to 1.



Failure

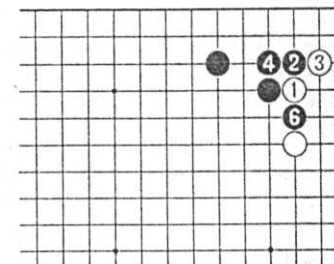
If Black neglects to play 1 in the correct-answer diagram or ataris with 1 here, White will atari at 2 and, instead of being thick, Black's shape has become cramped.

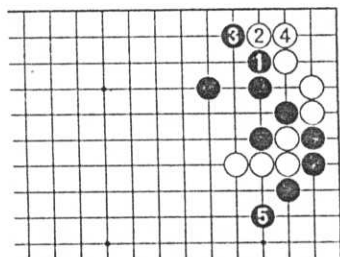
Problem 21. Black to Play



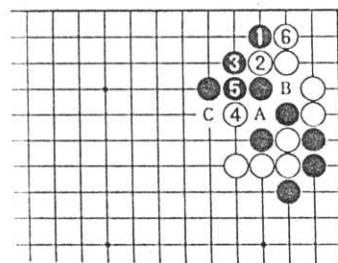
Unlike *Problem 16*, with the marked black stone in place, Black 2 and 4 are feasible countermeasures to White 1. After White 5, how should Black attack the white stones in the corner?

Problem 22. White to Play

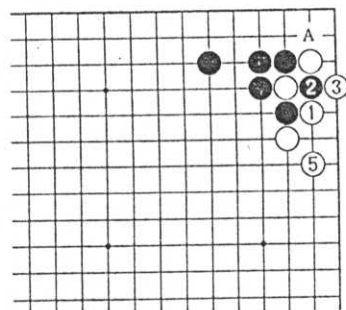


**Problem 21. Correct Answer**

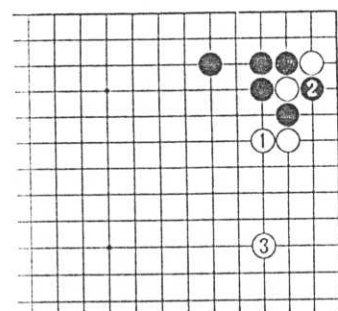
This time, unlike the failure diagram to *Problem 6*, Black 1 and 3 are good forcing moves against the corner. After White 4, Black will attack the white stones in the center with 5.

*Failure*

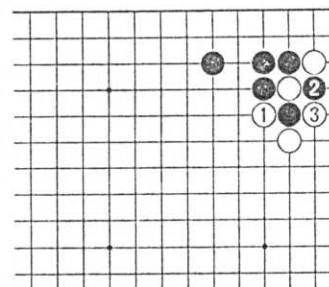
Black 1 is not good in this case. White responds with 2 and 4 and, after 6, White can make an eye in the center with A any time he wants. However, White should not play A before playing 6. If he did, Black B and Black C, would both be forcing moves.

*4: connects (to the left of 2)***Problem 22. Correct Answer 1**

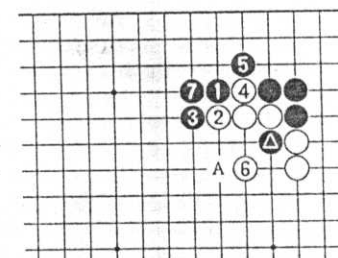
White 1 and 3 are flexible moves. They are applicable when White has more ko threats than Black. If Black connects at 4, White plays 5. Later, he can play at A to make eyes for his group. Note that since all his stones are low, White might prefer to play as in *Correct Answer 2*.

**Problem 22. Correct Answer 2**

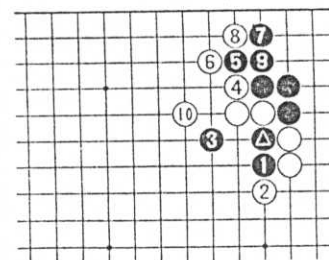
White can stand at 1, then, in answer to Black 2, extend to 3.

*4: connects (to the left of 2)**Failure*

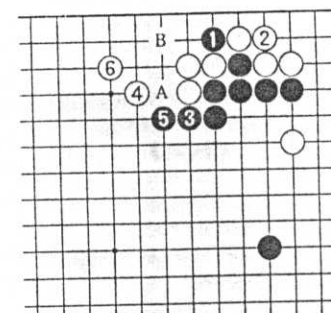
White 1 and 3 are crude moves. After Black connects at 4, White has no follow-up.

**Problem 23. Correct Answer**

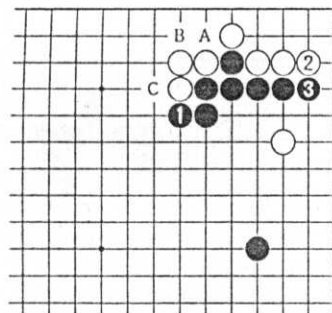
Black 1 and 3 are a tesuji combination, fully utilizing the marked black stone to gain thick and safe territory at the top. After connecting at 7, the marked stone still has *aji* left. For example, Black A is a strong forcing move.

*Failure*

Trying to escape with the marked stone creates complications. Once White plays 4, his stones become flexible and the fight will not necessarily be bad for him.

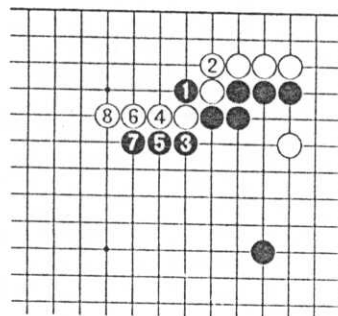
**Problem 24. Correct Answer**

The cut at 1 is a timely move. White has no choice but to connect at 2. Black then fills another liberty of the white three-stone group. Because of Black 1, White has to answer submissively with 4 and 6. If White ignores Black 3 and plays elsewhere, Black A is a severe move and White has to retreat to B.



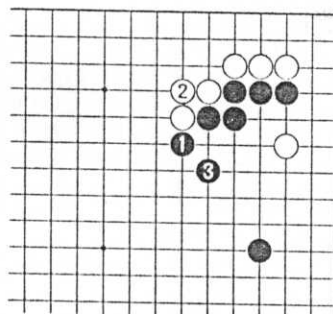
Failure

If Black neglects to play the cut in the correct answer, White can descend to 2 after Black 1. After Black 3, White will answer Black A with White B, so Black C will not be a severe move.



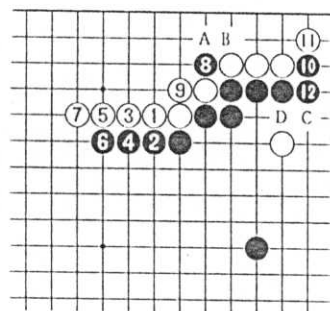
Failure

The atari of Black 1 is a crude move, as are 5 and 7. It is usually not a good idea to push along the 6th line.



Problem 25. Correct Answer

Black should hane at 1 and connect with 3. You should note, however, that although this a joseki, it is rarely played in even games. Professionals usually regard it as a handicap joseki.

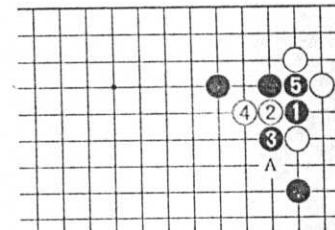


The Difference

White 1 is a mistake. Now Black can push from 2 to 6, then cut at 8. Next, Black plays forcing moves with 10 and 12. If White doesn't respond, Black can cause trouble at the top by playing A or B. In the correct answer, it is White's right to play the sequence White 12-Black C-White 10-Black D.



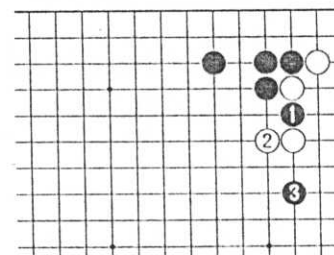
Problem 26. White to Play



White 2 aims to prevent Black from making thickness. However, it is possible only when the ladder at A favors White. After Black 5, should White capture a stone with A or is there something else he should do?



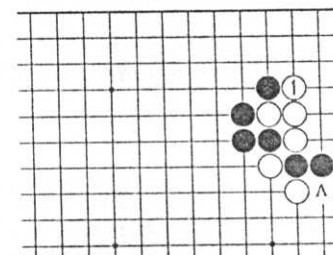
Problem 27. White to Play



Why is Black 3 a mistake and how should White respond?



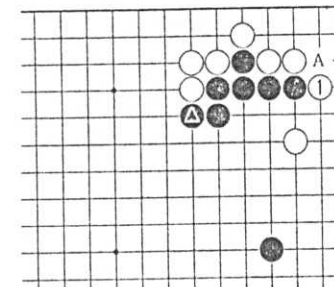
Problem 28. Black to Play



This is a variation of Dia. 5 in Joseki 2. Instead of A, White plays 1. How should Black respond?



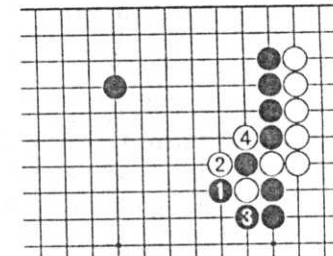
Problem 29. Black to Play



After Black plays the marked stone, it is a mistake for White to hane at 1 instead of descending to A. How should Black take advantage of it?

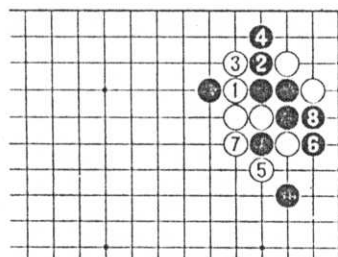


Problem 30. White to Play



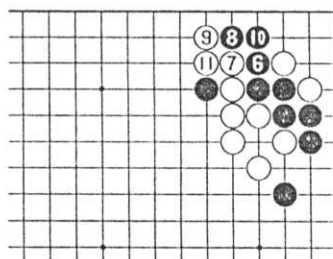
5: connects

Instead of playing 14 as in Dia. 4 of Joseki 5, Black ataris with 1. This is not a good move. After Black captures and connects with 5, how should White continue?



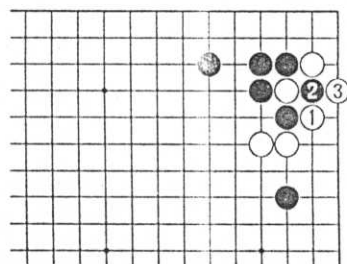
Problem 26. Correct Answer

Before doing anything else, White must split up the black position with 1 and 3. He then captures a stone with 5 and 7. The sequence to Black 8 is a joseki.



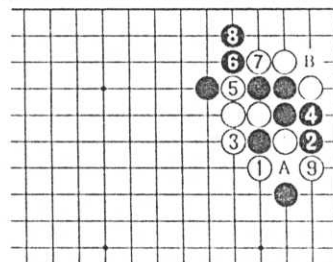
Variation

Black could also play 6. After White 7, Black 8 and 10 become forcing moves. In this way, Black can get sente, whereas in the correct answer he ended in gote.



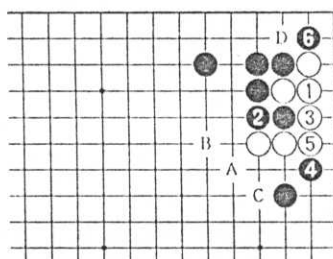
Failure

White 1 and 3 are bad because White cannot make eye shape.



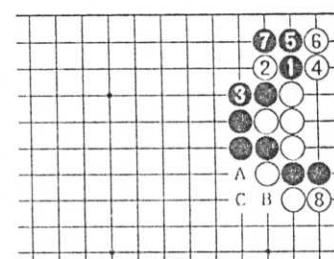
Failure 1

Capturing with White 1 and 3 is too hasty. Black can take advantage of White's mistake in two ways. One is Black 2 to 6. After White 9, if Black has more ko threats, he can cut at A. If not, he can take the stones in the corner with B.



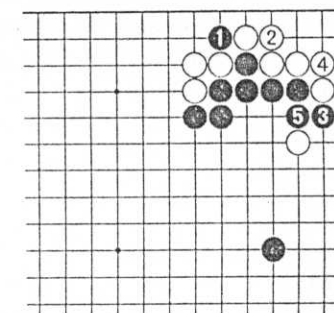
Problem 27. Correct Answer

White should connect at 1 and save his stones with the moves to 5. If Black 6, White can escape with A, B, or C. If Black plays 6 elsewhere, White makes two eyes with D.



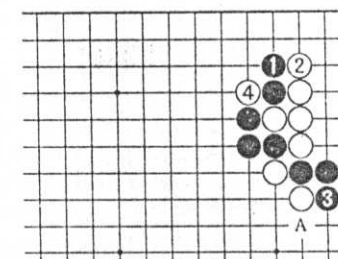
Problem 28. Correct Answer

Black 1 is a strong move, since it takes away a liberty from the four white stones on the right. After the moves to Black 7, White captures two stones with 8 and the shape is settled. It is now important that Black not atari at A, since the cutting point at B creates bad *aji* for White that Black may be able to exploit later.



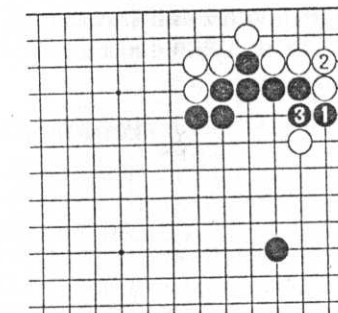
Problem 29. Correct Answer

Again Black should cut at 1, forcing White to connect at 2. Now Black can play 3 and 5. Just as in the correct answer of Problem 24, the three white stones are short of liberties and cannot respond strongly.



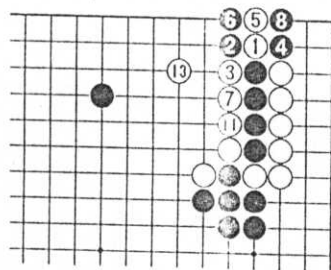
Failure

Black 1 is a lukewarm move. White can take the corner with 2 and, if Black turns at 3, White can cut at 4. White A is a big threat.



Failure

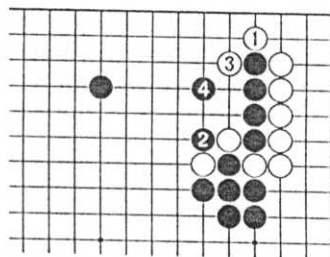
Simply responding with 1 and 3 gives Black no special advantage. It is also more profitable for White than the failure diagram in Problem 24.



9: at 1; 10: at 5; 12: at 1

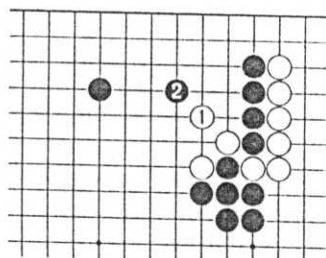
Problem 30. Correct Answer

White 1 and 3 are a tesuji. If Black resists with 2 and 4, White squeezes with the sequence to 11. After 13, the black stones at the top are in trouble.



Black's Correct Response

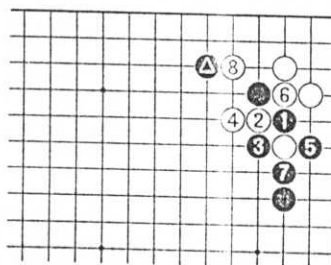
In response to White 1, Black must yield with 2 and 4. Although Black is thick, White has made inroads at the top.



Failure

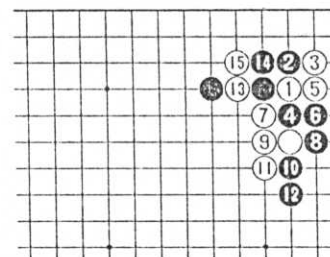
White 1 is heavy. Black can save his stones at the top and the white stones in the center will become a target for Black to attack.

Problem 31. Black to Play



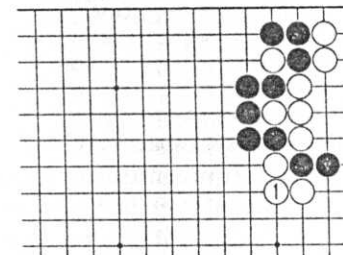
In this problem, the marked stone is one line lower than in Problem 26. In this case, whether the ladder is good or bad, White can still play 2. After this, the sequence to White 8 might seem natural, but actually White 6 is questionable. How should Black respond to White 8?

Problem 32. Black to Play



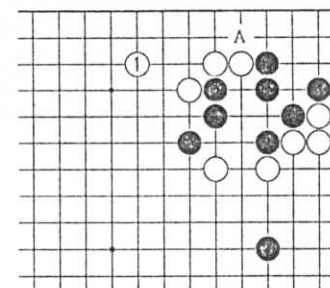
The sequence to White 15 is a joseki. Black wants to capture the three white stones in the corner. How should he do this?

Problem 33. Black to Play



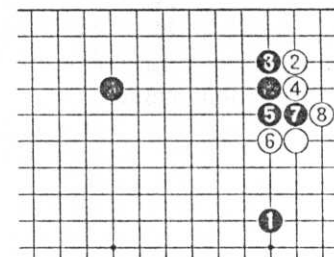
Connecting at 1 is a mistake. Black's stones are not yet dead and a serious defect exists in White's position. How should Black play?

Problem 34. White to Play

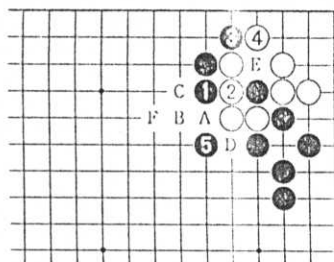


After White 1 (17 in Dia. 4 of Joseki 3), Black A is necessary. If Black omits this move, how can White devastate Black's corner?

Problem 35. Black to Play

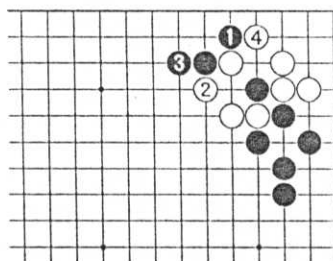


White 6 is also a joseki move. After the exchange of 7 for White 8, on which side should Black cut?



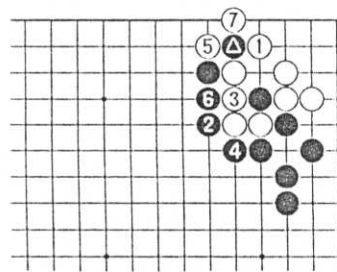
Problem 31. Correct Answer

Black 1, 3, and 5 take advantage of White's shortage of liberties. If White tries to cut through with the sequence White A–Black B–White C, Black ataris with D and then extends to F. Black is willing to sacrifice his three stones at the top because the thickness he gets in the center is ample compensation.



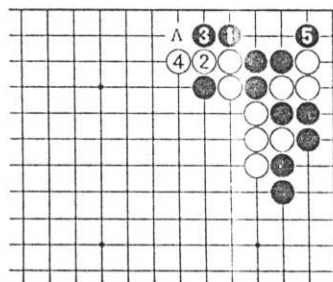
Failure

Simply playing Black 1 allows White to play 2, so Black can no longer make thickness in the center.



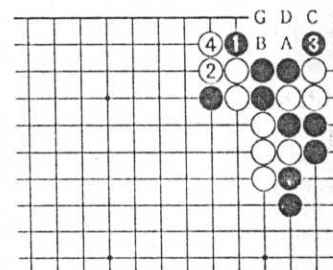
White's mistake

In response to the marked stone, White 1 is a mistake. Black 2 becomes a tesuji and Black makes thickness again.



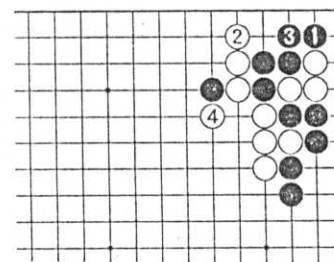
Problem 32. Correct Answer

Black should first force with 1 and 3, then go after the white stones with 5. After this, White A is not a forcing move. This is an even result.



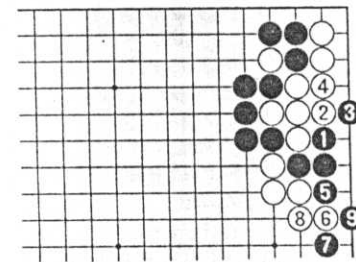
Failure 1

Black 3 is a mistake. White 4 becomes a forcing move, threatening a two-step ko with the sequence White A–Black B–White C–Black D–White E–Black F. If Black plays D at E, White G turns it into a direct ko. White's thickness here is greater than in the correct answer.



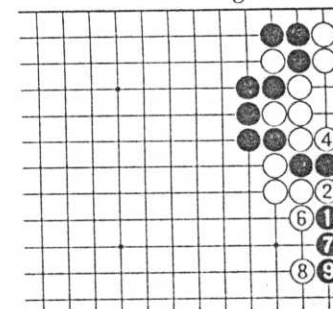
Failure 2

Playing directly at Black 1 allows White to make ideal thickness with 2 and 4.



Problem 33. Correct Answer

Black first takes away White's eye shape with 1 and 3, then breaks out to the lower side with 7 and 9. White will have a hard time capturing these stones.

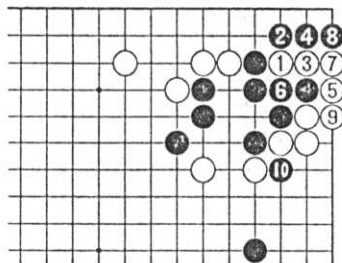
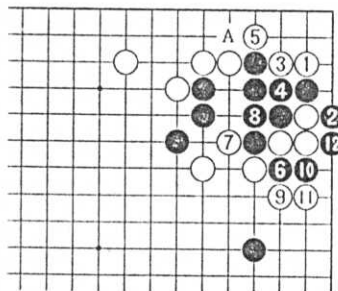


Failure

If Black plays 1 directly, omitting 1 and 3 in the correct answer, White 6 and 8 are a tesuji. The four black stones cannot escape after White 12.

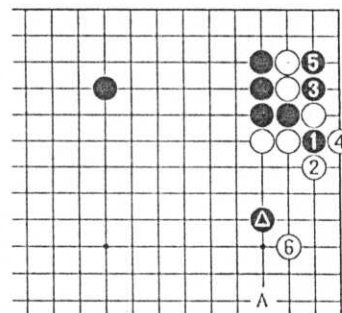
Problem 34. Correct Answer

White clamps with 1. Although Black 2 prevents White from linking up, he can link up to the other side with 3 and 5. Black captures three stones with 6, 10, and 12 (he still doesn't have two eyes), but this is not as big as the territory White has taken. Moreover, the white stones at 9 and 11 will reduce the value of the black stone below.



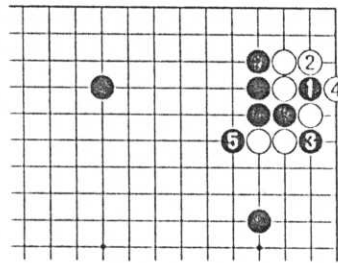
Failure

White 1 also appears to gouge out Black's corner, but when Black ataris with 6 and 8 and cuts with 10, White will lose his group.



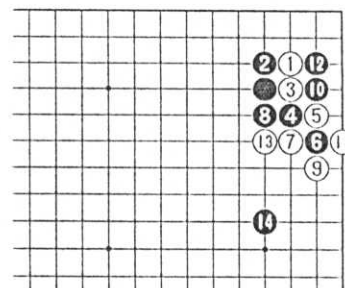
Failure

The cut of 1 is on the wrong side. White becomes thick when he makes a *ponnuki* with 2 and 4. After 5, White can secure his group by extending to 6 or he can pincer at A.



Problem 35. Correct Answer

Black should first cut with 1 and atari with 3. Black 5 is played to get thickness on the outside.

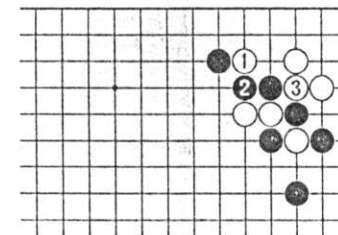


Analysis

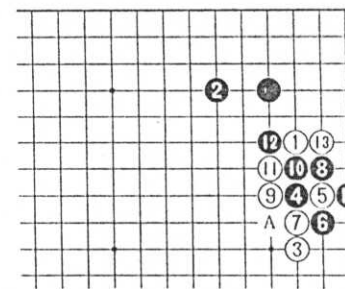
The sequence to 13 is a joseki. After this, Black would never pincer the thick white group with 14, but this is the result of the failure diagram.

Problem 36. Black to Play

Playing White 1 before 3 is a tesuji. After White 3, it now looks as if the black stones are dismembered, but Black can link up all his stones. How?

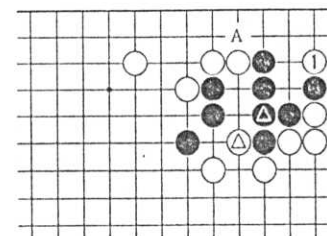


Problem 37. White to Play



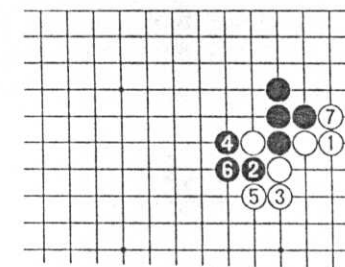
White extends to 3 after exchanging 1 for 2. Black might invade with 4, but White can make *sabaki* with 5. How should he continue?

Problem 39. Black to Play



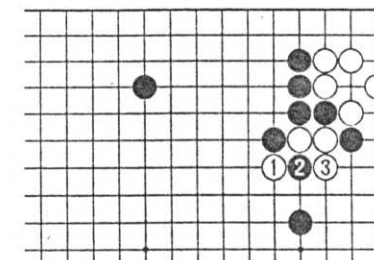
In the course of the joseki in *Dia. 4* of *Joseki 3*, White exchanged the marked stones. This makes Black A unnecessary. If White now clamps at 1, what does Black do?

Problem 38. Black to Play

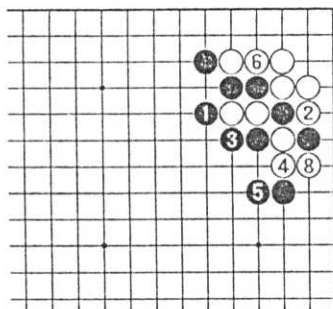


White 1 is another joseki which arises from *Dia. 3* of *Joseki 2*. The cut of Black 2 is played to gain more thickness. When White plays 7, where should Black respond?

Problem 40. Black to Play



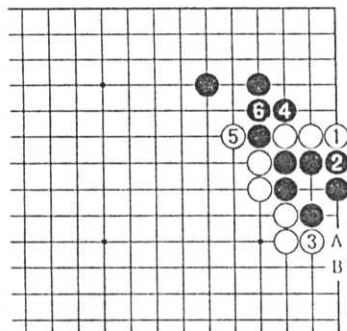
White 1 to 3 is a continuation of the joseki in the correct answer of *Problem 35*. How should Black answer White 3?



7: takes two stones

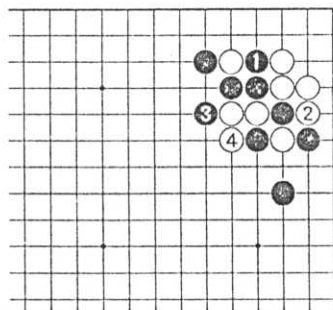
Problem 36. Correct Answer

Black plays 1, rescuing his two stones. He then links up to his stones below with 3 and 5. Up to 8, White gets profit in the corner while Black gets thickness.



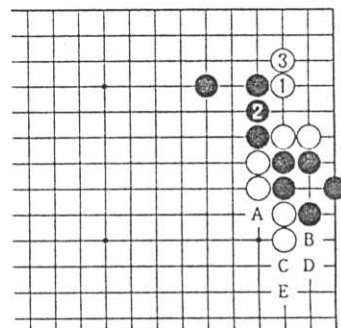
Problem 37. Correct Answer

White has no choice but to sacrifice his stones and build thickness. After Black 6, either A or B will be a forcing move.



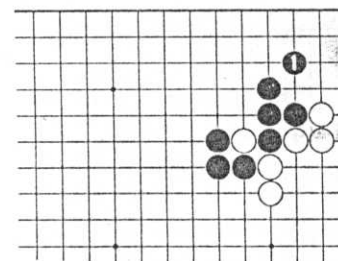
Failure

If Black captures a white stone with 1, he will find his stones at the top cut off from the ones below after White plays 2 and 4.



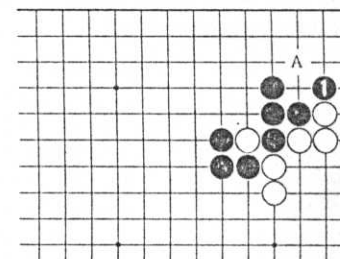
Failure

White 1 is a tesuji; he lives in the corner with 3, assuming that a black cut at A can be captured in a ladder. If Black were now to crawl with the sequence Black B-White C-Black D-White E, it would be a good result for White, but this will not happen. See Problem 42.



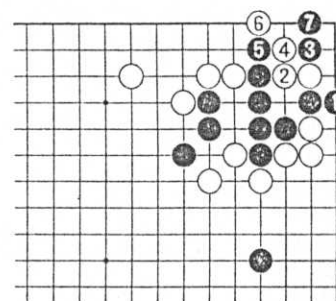
Problem 38. Correct Answer

Even though it looks as if Black is retreating, Black 1 is a solid move which anchors his stones in the corner. White next switches elsewhere.



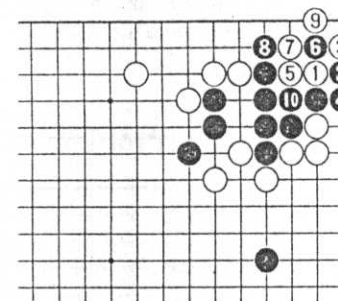
Failure

If Black plays 1, White can peep at A. White will then easily be able to wipe out Black's territory at the top. Moreover, Black 1 does not threaten the white group below very seriously.



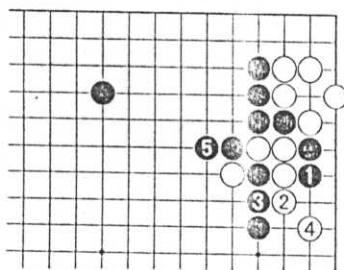
Problem 39. Correct Answer

Black will descend to 1, then clamp at 3 after White 2. No matter how hard White struggles, he will be unable to link up his stones in the corner to his allies at the top.



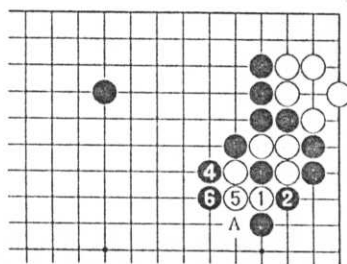
Failure

Black 2 to 6 also prevent the white stones from linking up, but White gets two eyes in the corner and, since Black must connect at 10, White ends in sente.



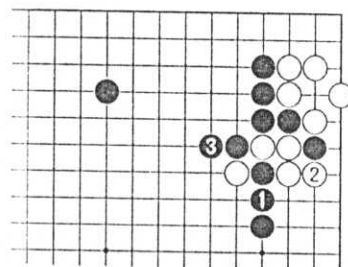
Problem 40. Correct Answer

Black should atari with 1, forcing White to play 2. Black then plays 3 and 5, making thickness towards the center. Later, Black can use his two stones on the right to get forcing moves against White.



White's mistake

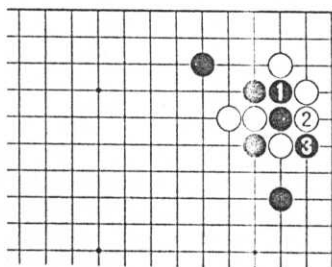
Capturing with White 1 is a serious mistake. Black ataris with 2 and 4, then captures White in a ladder with 6 or A.



Failure

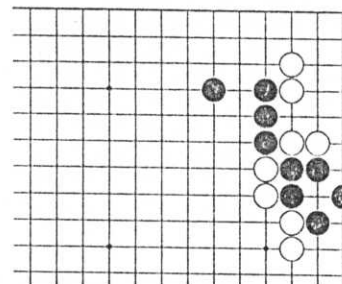
Simply connecting at 1 leaves Black without any forcing moves. Therefore, Black has not played efficiently.

Problem 41. White to play



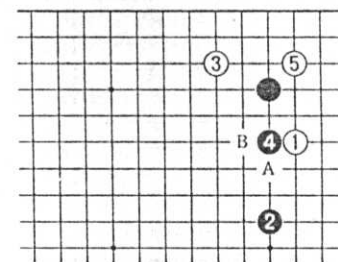
In answer to White 2, Black 3 is a bad move. How should White take advantage of it?

Problem 42. Black to Play



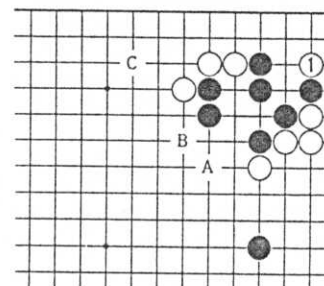
Black has a powerful tesuji lying in wait for White. Where is it?

Problem 43. Black to Play



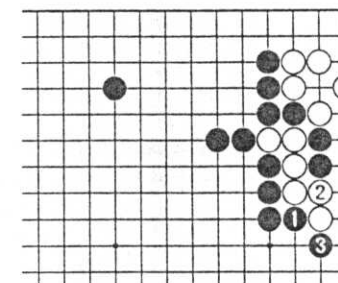
White 5, without exchanging A for B, is a new move recently invented in South Korea. From this position, new patterns are constantly being created in Japan. After White 5, however, there is only one move. Where is it?

Problem 44. Black to Play

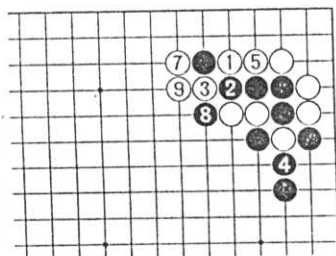


Before playing the sequence White A-Black B-White C, White plays 1. This is played when Black does not want to fight around here because Black has a good counter against it. How should he play?

Problem 45. Black to Play



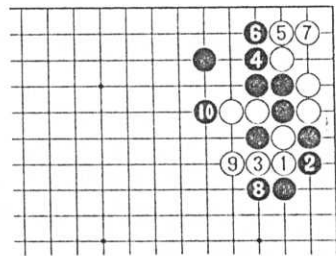
After the joseki in the correct answer of Problem 40, immediately playing 1 and 3 is not good because it eliminates other forcing moves. Besides 1 and 3, what other forcing moves does Black have?



6: connects

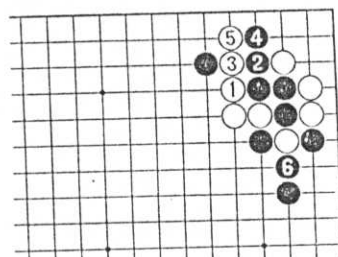
Problem 41. Correct Answer

White 1 is a tesuji. After Black 2, White squeezes with 3 and 5, then captures a stone with 7. The result up to 9 is very good for White.



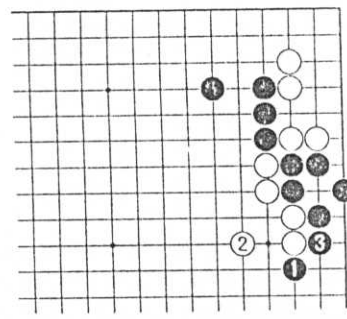
Failure 1

White 1 is heavy. With 8 and 10 both the black groups get strong positions and can aim at attacking the white group on the outside.



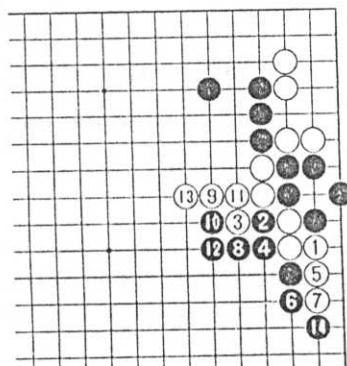
Failure 2

White 1, 3, and 5 are crude moves. There is no comparison between this result and the correct answer.



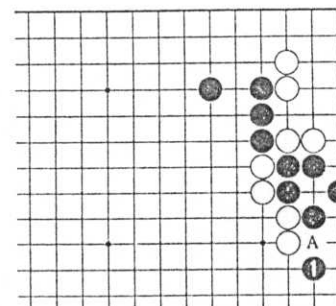
Problem 42. Correct Answer

Black 1 forces White to defend with 2. Black then links up with 3 and White still has to look after his stones in the center.



White's failure

Trying to capture the black stones with White 1 is out of the question. Black cuts with 2 and White loses five stones on the lower right side after the moves to Black 14.

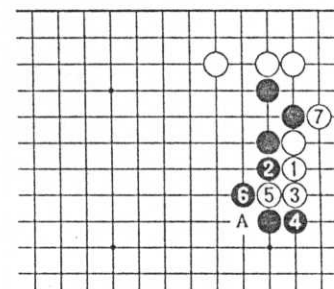


Failure

Jumping to Black 1 is worse than crawling at A.

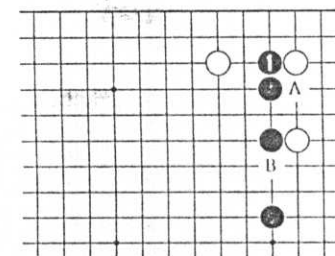
Failure

Black 1 and 3 are far from satisfactory. For one thing, Black's thickness is inferior to his thickness in Dia. 3 of Joseki 5. Moreover, even if Black can attack at A, the peep at B is not a threat because Black does not have a stone at C. Finally, after White 2, Black 3 is necessary.



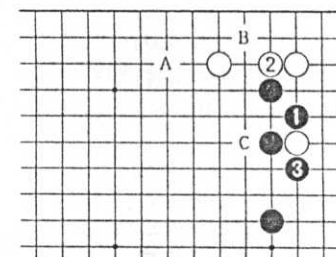
Proof

If Black neglects to play 3 in the failure diagram, White can play the sequence to 7, creating the aji of a cut at A behind and making an invasion on the right side easier.



Problem 43. Correct Answer

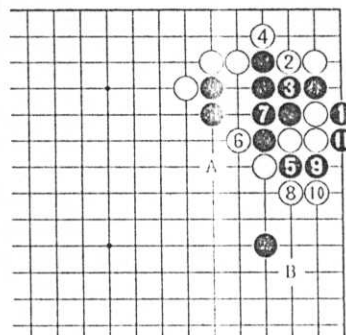
Black 1 is the only move. After this, White has a choice of playing at A or B.



Failure

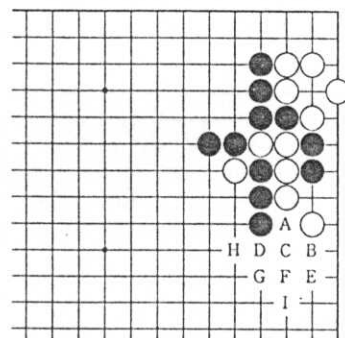
Problem 44. Correct Answer

Black should ignore the corner and descend to 1. If White then links up with 2, Black cuts with 3. The result after Black captures the two white stones with 5 is even.



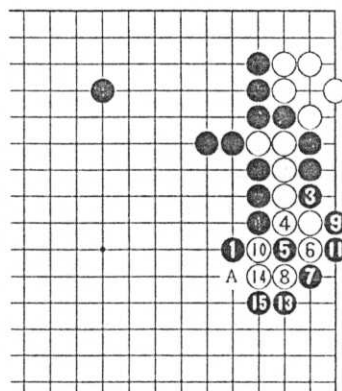
Failure

As in Problem 34, Black 1 creates the cut at 5, but White gets to play 8 and 10. If Black attacks with A, White can make *sabaki* by jumping to B. Therefore, capturing the three white stones is a failure for Black.



Problem 45. Correct Answer

All the moves from A to G are forcing moves, threatening to directly capture the four white stones on the right. H and I are forcing moves only if the ladder favors Black.



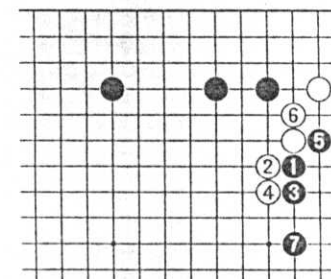
12: connects

An example

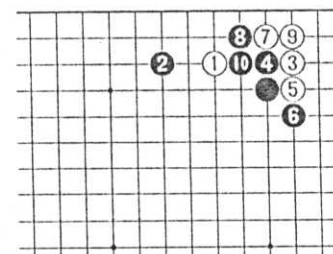
If Black plays 1 and White does not answer, Black sets up a squeeze and can capture the white stones in a ladder at 15 or A.

Problem 46. White to Play

Black 1 was invented by Fujisawa Shuko in 1987. Black can play this way when he has a stone around the star point on the upper side. The sequence to Black 7 is one possible continuation. Where should White play next?

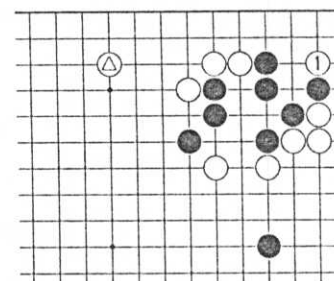


Problem 47. White to play



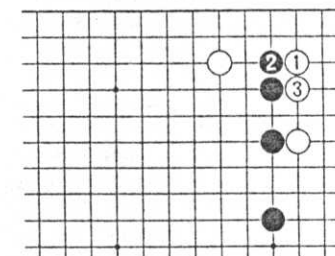
Even if the ladder favors Black, 6 is a bad move. White 7 is one way to answer. How should White play after Black 10?

Problem 49. Black to Play



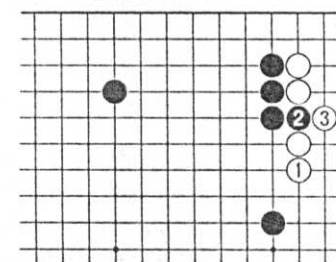
In this problem White's marked stone is one line farther to the left. If White now plays 1, how should Black respond?

Problem 48. Black to Play



Continuing from Problem 43, how should Black play after White 3?

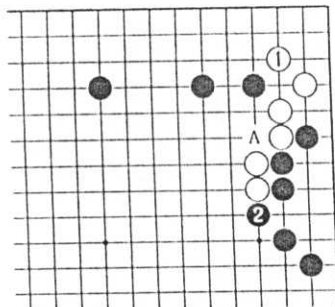
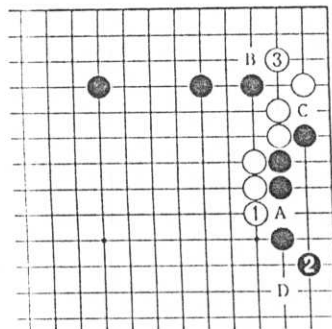
Problem 50. Black to Play



White 1 is another joseki move. Where should Black cut in this case?

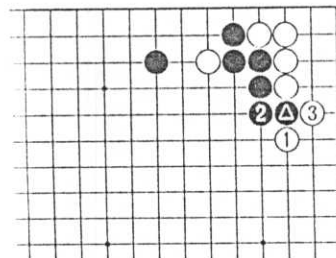
Problem 46. Correct Answer

It is urgent for White to play at 1; 2 is the best way for Black to settle his stones (better than A), especially if White has a stone in the lower right corner. After White 3, Black may avoid the exchange of B for White C, since this latter move reduces the black group's eye space, leaving White D as a severe attack.



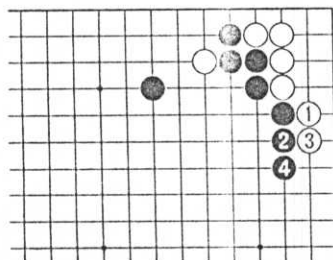
Failure

White 1 is a big move, but it misses the vital point. Black expands at 2, and a black cut at A now becomes a threat.



Problem 47. Correct Answer

The clamp of White 1 is a beautiful tesuji. Usually, Black would simply play 2 without exchanging the marked stone for 3. Such exchanges are usually bad.

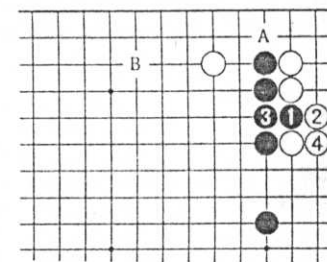
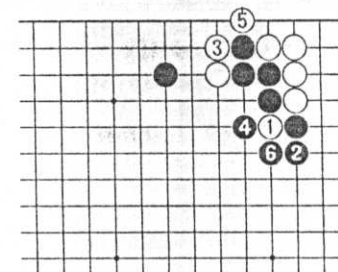


Failure 1

White 1 and 3 are too passive. White is not making the most of his stones.

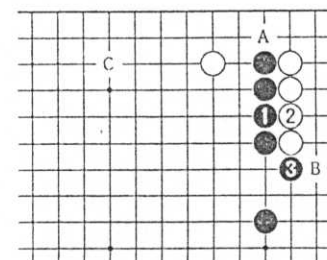
Failure 2

The cut of White 1 is a powerful move when the ladder is in White's favor. However, in this problem we are assuming that the ladder is in Black's favor, so he can capture this stone with 4 and 6 without sustaining any damage. Compare this with the correct answer in Problem 57.



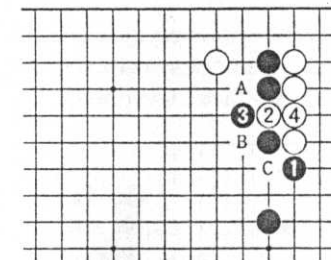
Problem 48. Correct Answer

Black 1 and 3 leave a cutting point in White's stones in the corner. Now Black A becomes a forcing move in conjunction with a black pincer at B. Whether Black should play A or B first is currently being debated among professionals.



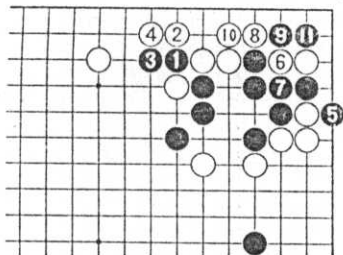
Problem 48. Correct Answer 2

Black 1 and 3 are also considered correct. After these moves, White can play at either A or B. Either way, White ends in sente, so he gets to play at C. In this variation, Black stresses thickness.



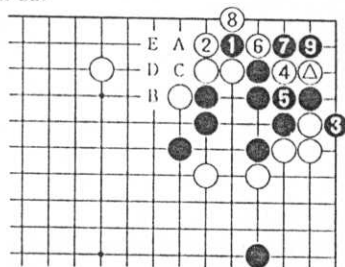
Failure

Black 1 ends in disaster. White 2 and 4 create cutting points at A, B, and C. Black will not be able to defend them all at the same time.



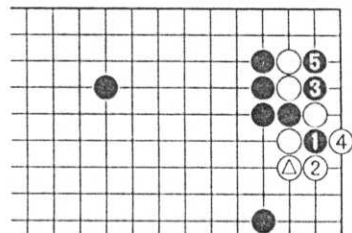
Problem 49. Correct Answer

Black 1 and 3 prevent White from linking up. After White 8, Black captures two stones with 9 and 11.



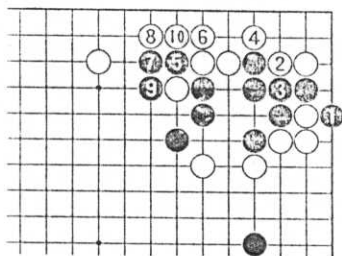
Unsatisfactory

Black can also capture the marked stone by playing 1, but the result is not as good. After 9, if Black cuts at C, White answers at B, but in the correct answer he was forced to play White A-Black D-White E.



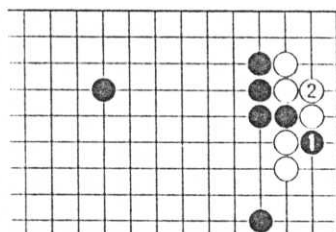
White's Failure

If White captures the cutting stone with 2, the marked stone becomes wasteful and inefficient.



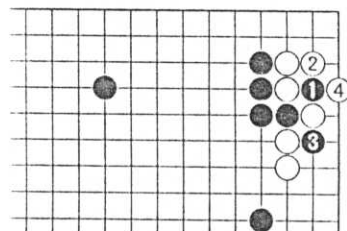
Failure

The order of moves is important. If Black cuts with 5 after White 4, 6 enables White to link up with 8 and 10.



Problem 50. Correct Answer

In this case, Black should cut with 1. White 2 is the correct response.

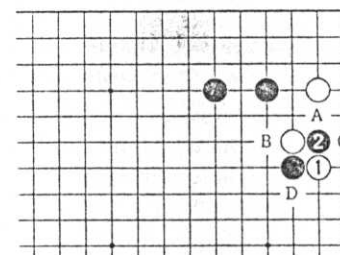


Failure

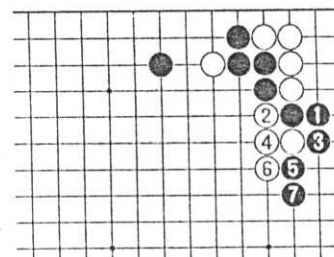
The cut of Black 1 is a mistake. There is a big difference between the correct answer and this diagram.

Problem 51. White to Play

If the ladder is good for White, he can hane at 1. Black 2 is a tesuji. If White simply captures at A, Black gets a good result by playing the sequence Black B-White C-Black D. The question here is: Where is the ladder?

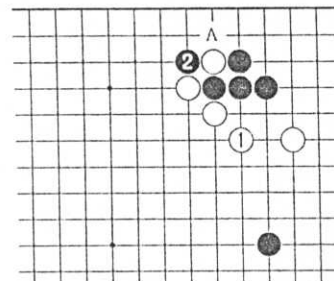


Problem 52. White to play



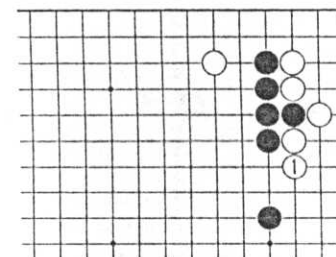
Instead of 2 in the correct answer in *Problem 47*, Black might resist with 1 and 3. After Black 7, where should White play to take control of the situation?

Problem 54. White to Play



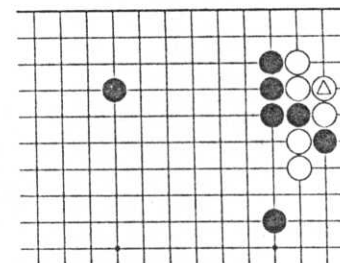
White 1 is a variation of *Dia. 5* of *Joseki 3*. Instead of descending to A, White links up his stones on the outside with 1. After Black cuts with 2, how should White respond?

Problem 53. Black to Play

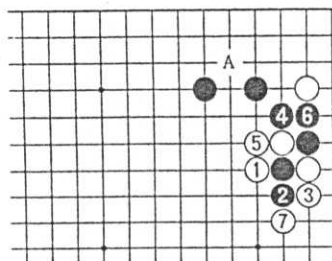


Instead of White 4 in the correct answer to *Problem 48*, White 1 is not the proper move. Black now has a nice tesuji. Where is it?

Problem 55. Black to Play

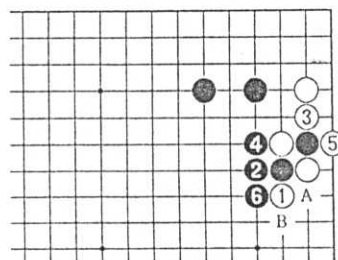


After White plays the marked stone (White 2 in the correct answer to *Problem 50*), how should Black finish up this joseki?



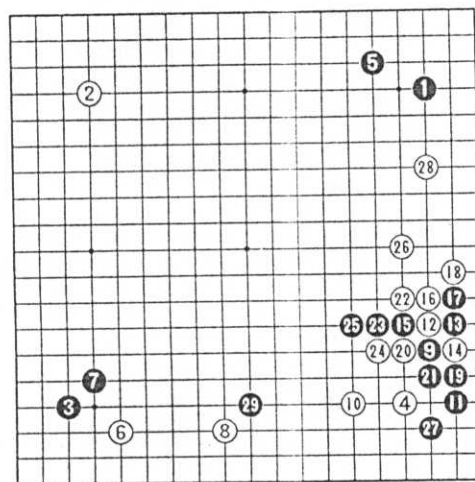
Problem 51. Correct Answer

When the ladder is favorable for White, 1 and 3 are good moves. If Black decides to take the corner with 6, White captures two stones in a ladder with 7. Since White can still invade the corner with A, this result is considered good for White.



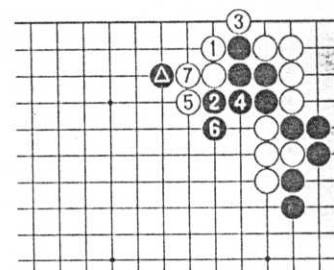
Failure

White 1 and 3 are not good. After this, even if the ladder of Black A-White 5-Black B is unfavorable for Black, he can atari with 4 and push at 6. Because of his thickness, this is an excellent result for Black.



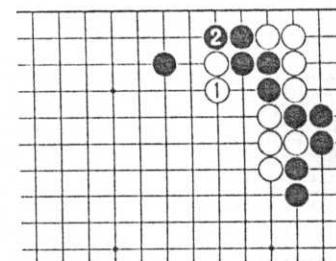
Example game

This is a game played between Cho Chikun (White) and Awaji Shuzo 9-dan in the 20th Meijin league on July 20, 1995. White responded to Black 15, 17, and 19 with 16, 18, and 20, and a new sequence to 29 emerged. After 15 and 17, new patterns are constantly being experimented with in professional games and the best moves (joseki) have yet to be determined.



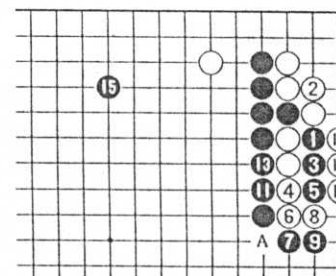
Problem 52. Correct Answer

White 1 is severe. White can force the black stones into a clumpy shape with the sequence to 7. Moreover, the marked black stone has been separated from its allies on the right.



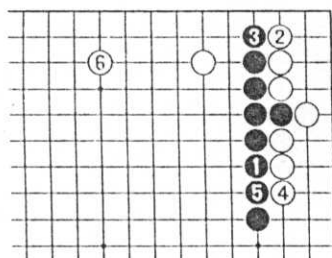
Failure

If White plays 1, his corner group is dead after Black plays 2.



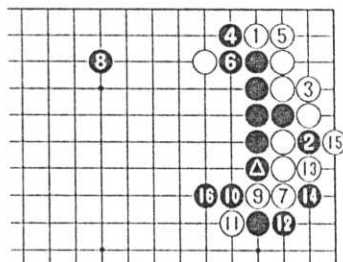
Problem 53. Correct Answer

Black 1 is a timely tesuji. If White connects at 2, Black plays 3 and 5, then squeezes with the sequence from 7 to 13, confining White to the side. After White captures with 14, Black can pincer with 15. There is no need to fear White A; because of his thickness, Black will have the advantage in any fight that starts here.



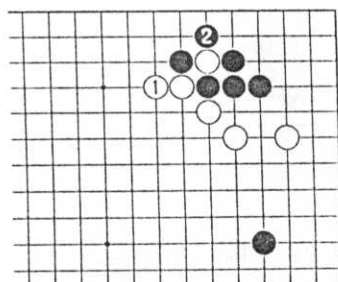
Failure

If Black simply pushes at 1, White gets a chance to descend to 2 and Black's cut is no longer effective. After forcing with 4, White extends to 6, and Black can't make a moyo at the top.



White's mistake

White 1 does not stop Black from cutting. Black plays the sequence to 16 and White is confined to the corner. Even though White has cut at 11, Black is thick enough to fight.

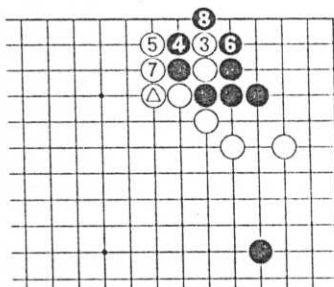


Problem 54. Correct Answer

White should extend to 1. Even though it is gote, it is best for Black to capture with 2.

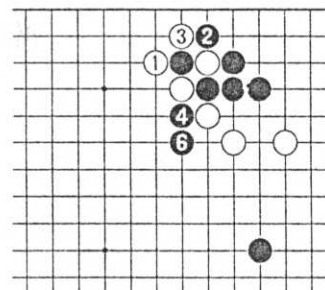
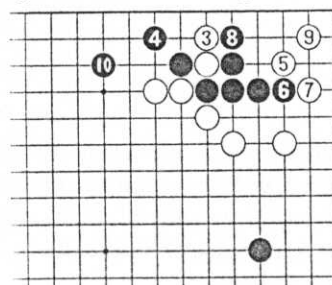
Variation

Black 4 is a tesuji which prevents White from making the thick position in the previous diagram. In response, however, White will invade with 5, getting the territory in the corner with the sequence to 9.



Squeeze

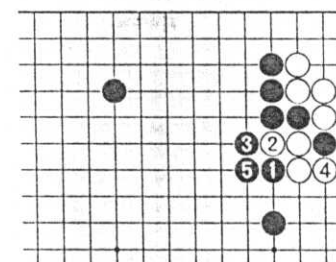
If Black neglects to capture, White will descend to 3 and squeeze with the sequence to 7, getting thickness at the top.



5: connects the ko

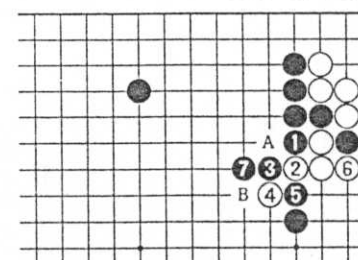
Failure

White 1 and 3 are crude. Black's cut at 4 is a powerful move.



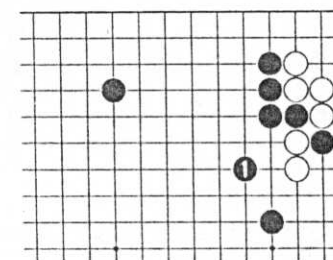
Problem 55. Correct Answer

Attaching with Black 1 is the tesuji which makes the most out of the cutting stone. After 5, Black is very thick in the center. If White plays 4 at 5, Black will play 5 at 4, reverting to the pattern in the correct answer of Problem 40.



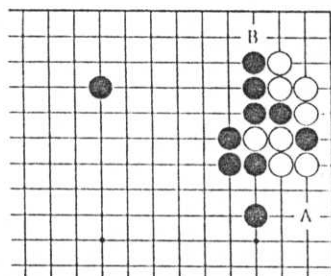
Failure 1

Black 1 is not as good as the correct answer because there is still a cutting point at A. As we saw in Problem 30, Black 7 at B is a bad move.



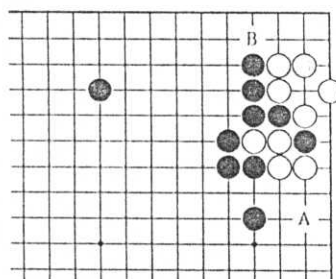
Failure 2

Black 1 is loose because it does not utilize the cutting stone. With such a move, Black will not get the thick position he did in the correct answer.



Aji

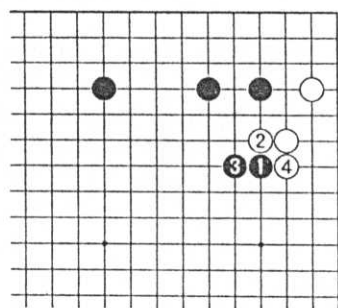
If Black can get a stone at A, Black B will become a forcing move, threatening the life of the white group.



The difference

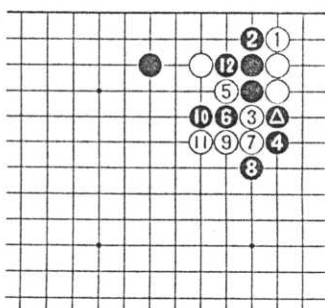
If White has captured a stone in the corner, he is alive even if A and B are played by Black. This is why the side where Black cuts in Problem 50 is important.

Problem 56. Black to Play



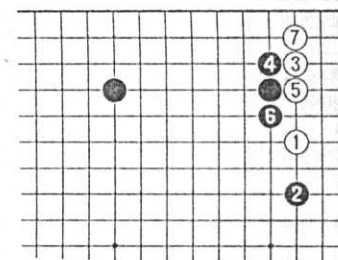
Black 1 was first played by Sonoda Yuichi of the Kansai Ki-in in the 2nd game of the Tengen title match on November 28, 1986 against Kobayashi Koichi Tengen. Black's aim is to establish a huge moyo on the top left. After White plays 4, how should Black respond?

Problem 57. White to Play



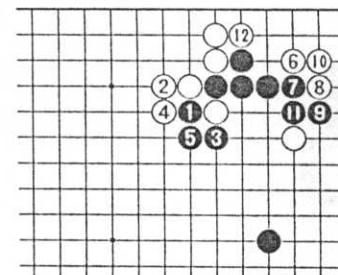
Instead of 7 and 9 in Problem 47, White 1 is another way to answer the marked stone. If Black blocks with 2, White cuts at 3 and the sequence continues to White 11. If Black now plays 12, how can White capture the crucial four black stones at the top? Assume that all ladders are favorable for Black.

Problem 58. Black to Play



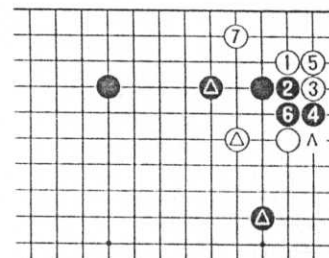
White 7 is another variation of Dia. 3 of Joseki 6. Where should Black play next?

Problem 59. Black to Play

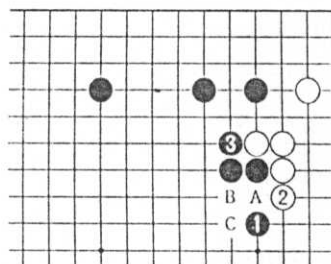


After White 9 in Dia. 5 of Joseki 3, Black can cut at 1 and capture a stone with 3. The joseki continues up to White 12. The question now is: Is the joseki finished or does Black need another move?

Problem 60. Black to Play

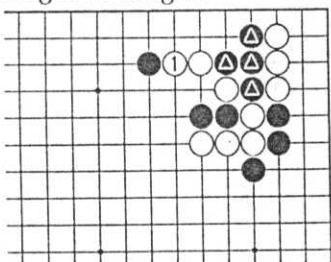


After exchanging the marked stones at the top, White invades at 1 and plays the sequence to 7. This is also a joseki. Black's problem now is that White is threatening to play A and separate the marked black stone below from its allies at the top. How should Black counter this threat?



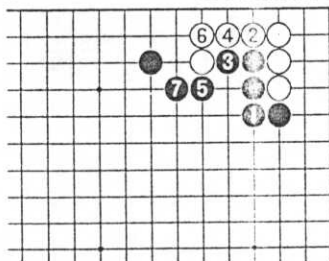
Problem 56. Correct Answer

Black 1 is a good move. If White extends to 2, Black turns at 3 to make himself thick in the center. If White then cuts through with the sequence White A–Black B–White C, a fight will begin.



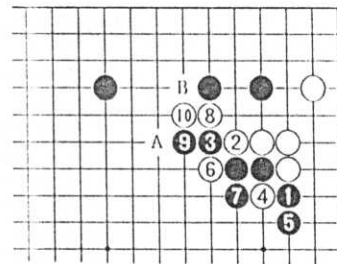
Problem 57. Correct Answer

Bumping against the black stone at the top with White 1 seals the fate of the four marked stones. Confirm for yourself that there is no way for them to escape.



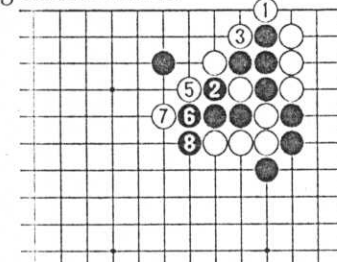
White is satisfied.

Instead of 2 in the problem diagram, Black could connect at 1. However, White will turn at 2. He is satisfied with the result up to Black 7.



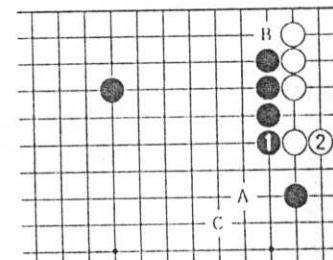
Failure

Black 1 is an overplay. The moves from White 2 to 10 tear Black's position apart. After White 10, Black threatens to capture two stones in a ladder at A or to take a big corner with B.



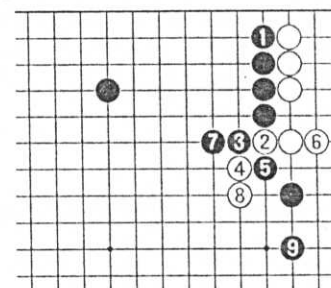
Failure

White 1 is a tesuji which sets up a squeeze and a ladder with the sequence to 8. However, since the ladder is in Black's favor, this result is a failure for White.



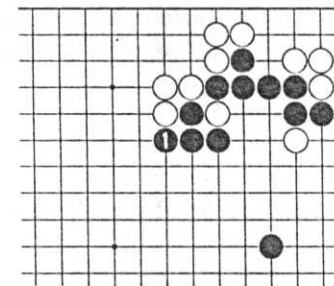
Problem 58. Correct Answer

Black should exchange 1 for White 2. Next, he can jump to A or block at B. In the early 1980's, Fujisawa Shuko argued that if Black were building a central moyo, Black C might be better than A because it would place more emphasis on the center.



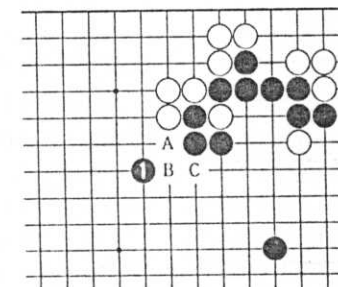
Failure

Black 1 allows White to push through with 2 and 4. When Black cuts at 5, his shape is not good, so he cannot attack White's two stones effectively.



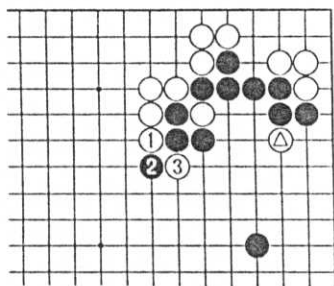
Problem 59. Correct Answer

Black 1 is an urgent point. It greatly expands Black's moyo while minimizing the chance that White will construct a moyo of his own at the top.



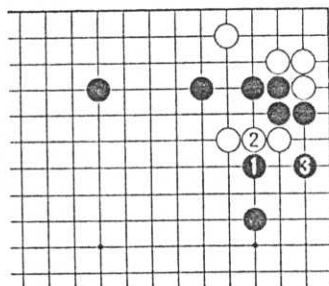
Failure 1

Black's position becomes thin if he plays 1. White can cut through with the sequence White A–Black B–White C and easily invade Black's moyo.



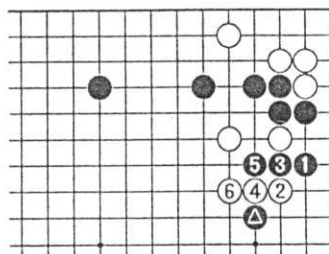
Failure 2

If Black plays elsewhere, White will take the vital point of 1. This becomes a very severe move, making the most of his marked stone. Even if Black counters with 2, he will find himself at a disadvantage after White cuts at 3.



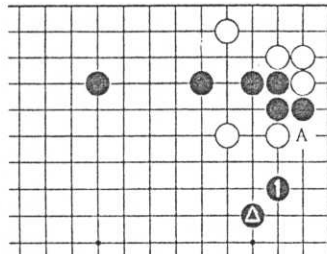
Problem 60. Correct Answer

Black first peeps with 1, making the white stones heavy, then links up to his allies at the top with 3. Even though Black 3 is low on the second line, this is the best way to forestall any white counterattack. These moves also make the three white stones heavy and, if they try to escape, it will give Black a target to attack.



Failure 1

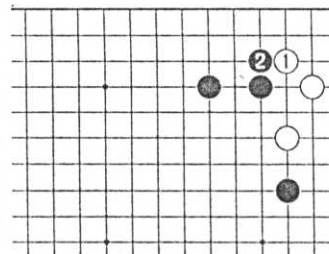
Simply trying to link up with 1 fails. White counters with 2 and sacrifices two stones with 4 and 6, separating the marked black stone.



Failure 2

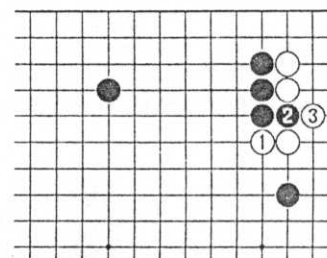
Black 1 does not address the problem of White A, a move which will isolate his marked stone. At the very least, White A remains as bad *aji* for Black.

Problem 61. White to Play



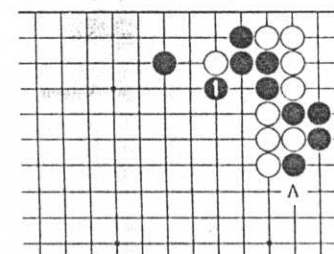
If Black defends with 2, how should White play to prevent Black from confining him to the side?

Problem 63. Black to Play



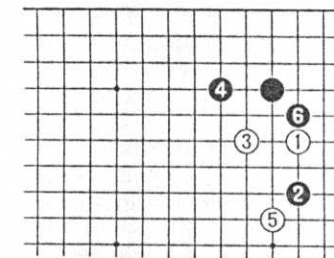
White 1 is another Joseki. After exchanging 2 for White 3, Black should cut, but on which side?

Problem 62. White to Play



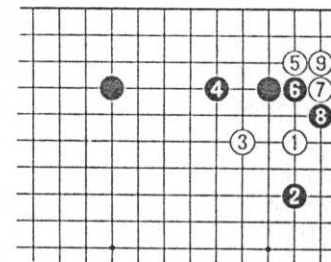
Black neglects to play at A (7 in *Problem 52*). How can White capture Black's stones on the right?

Problem 64. White to Play

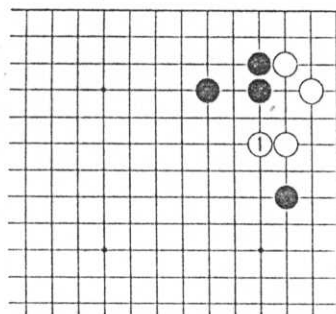


This is from *Dia. 4 of Joseki 6*. If White wants to make thickness down the right side of the board, how should he play after Black 6?

Problem 65. Black to Play

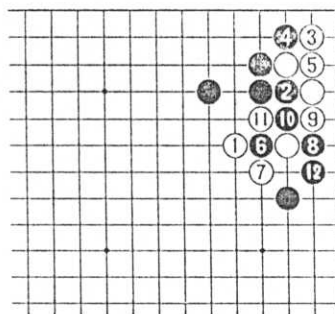


If White invades at the 3-3 point with 3, Black can easily make a moyo at the top. Therefore, White might first exchange 3 for Black 4, then invade with 5. After White 9, where is the Joseki move?



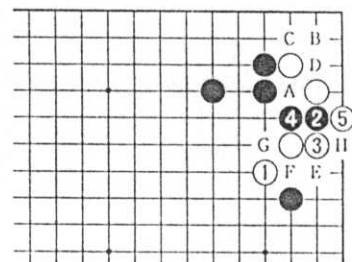
Problem 61. Correct Answer

Although White 1 looks slow, it is the correct move. Unlike in the failure diagrams below, the white stones are connected.



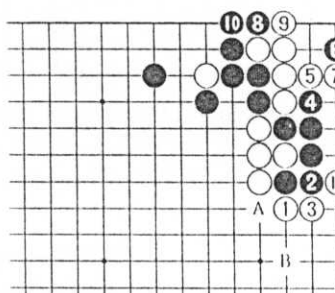
Failure 1

Jumping to White 1 looks natural, but Black has the tesuji combination of 6 and 8 after forcing with 2 and 4. After the sequence to Black 12, the white stones in the corner are separated from their allies below.



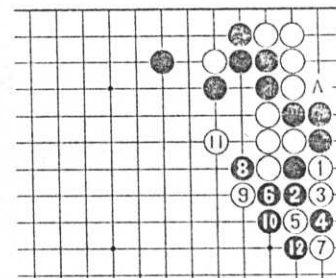
Failure 2

The diagonal move of White 1 is also bad. Black cuts through with 2 and 4, and the white group no longer has two eyes. If White plays at 4 instead of 3, the sequence Black A-White B-Black C-White D-Black 3-White E-Black F-White 5-Black G-White H will follow. The stone at 1 is now separated from its allies on the side.



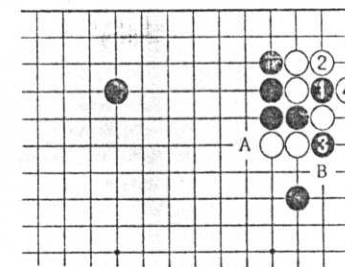
Problem 62. Correct Answer

White should start a capturing race with 1 and 3. After White 11, it is clear that White is one move ahead in this race. If Black cuts at A, White simply responds by jumping to B.



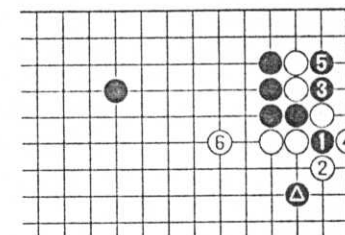
Failure

White 1 and 3 do not work. Black must be careful, however. If Black changes the order of moves and ataris with 8 at 10, White will play A and capture three black stones on the right side.



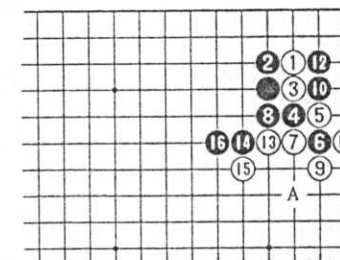
Problem 63. Correct Answer

Black should cut above with 1 then atari with 3. After White captures with 4, Black can hane at A if he wants to build a moyo or play at B if he wants to attack the two white stones.



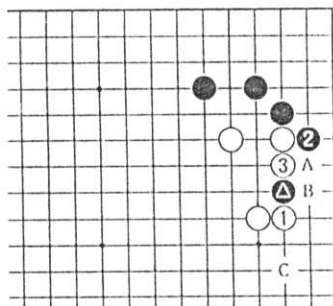
Failure

Cutting below with Black 1 here is bad. After White 4, Black must take the two stones in the corner, but White could jump to 6, leaving the marked black stone isolated and useless.



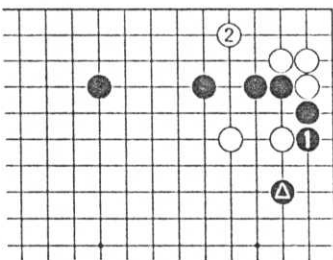
Proof

The result of the failure diagram is the same as this joseki up to White 13. The natural moves after this are Black 14 and 16 so as to build a moyo. Black would never play A, but, in effect, this is what he has done in the failure diagram.



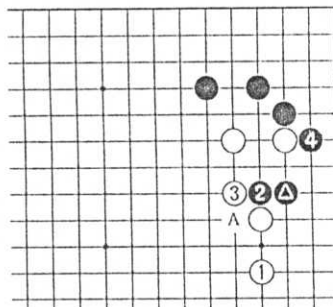
Problem 64. Correct Answer

If White plays 1, he can catch the marked stone. After White 3, Black should not immediately exchange A for Black B, because if he can later play at C, Black B will become a threat.



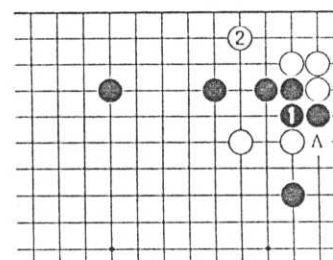
Problem 65. Correct Answer

With the marked stone in place, Black 1, linking up to this stone, is the joseki move. White will then slide to 2.



Failure

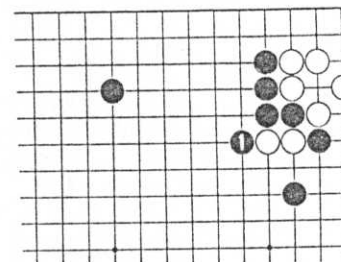
White 1 is a loose move: it allows the marked stone to escape. Black will push with 2, creating a cutting point at A, then link up with 4.



Failure

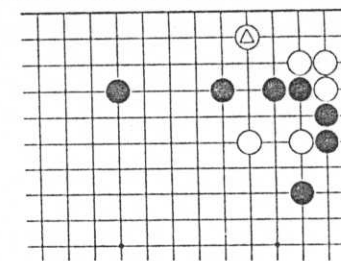
Black 1 leaves the point at A for White to aim at. This could become quite troublesome for Black later on.

Problem 66. White to Play



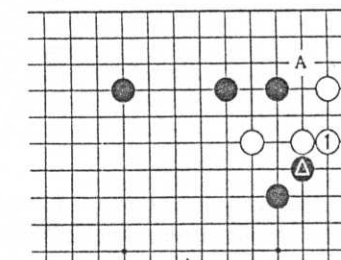
How should White play after Black 1?

Problem 68. Black to Play



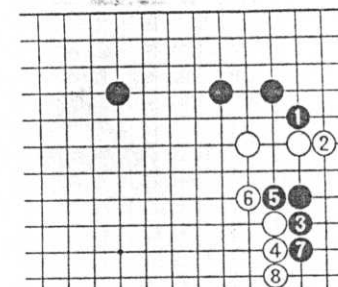
After White plays the marked stone, how does Black finish up the joseki?

Problem 69. Black to Play



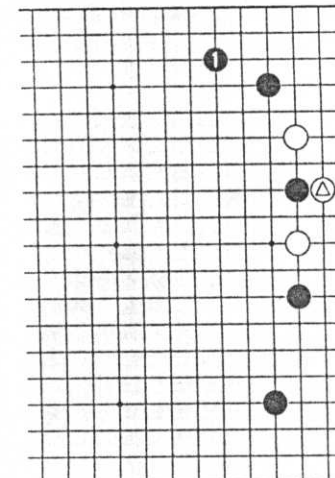
In response to the marked stone, White could descend to 1 instead of taking the corner with A. How should Black continue?

Problem 67. Black to Play

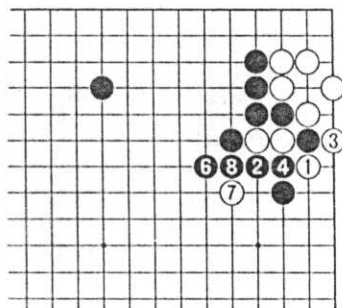


White 2 used to be considered a joseki, but not any more. After White 8, how should Black attack? The stone at the middle star point at the top is important.

Problem 70. White to Play



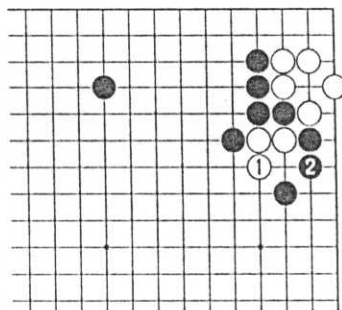
After White attaches with the marked stone, Black 1 is a possible response, although it is not played very often nowadays. White can also play elsewhere, but if he wants to answer Black 1, where is the correct move?



5: connects

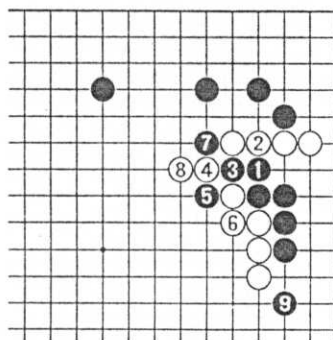
Problem 66. Correct Answer

White should capture a stone with 1 and 3. The sequence to Black 8 is a joseki.



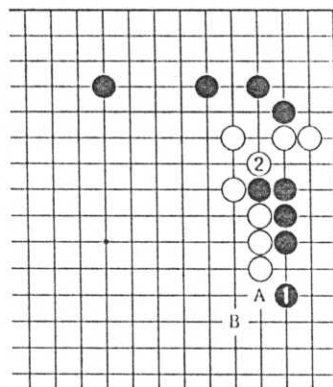
Failure

Japanese professionals did experiment with White 1, but this move was eventually rejected because it results in a superior position for Black.



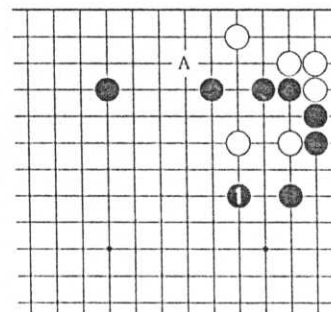
Problem 67. Correct Answer

The sequence from Black 1 to 7 looks crude, but it is severe. After Black 9, the four white stones on the right are in serious trouble.



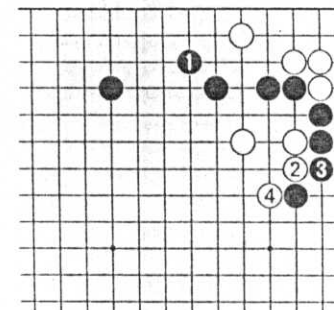
Failure

Black 1 is a weak move because it doesn't take advantage of White's mistake. White fixes up his shape by playing 2. Next, White A or B is the natural follow-up.



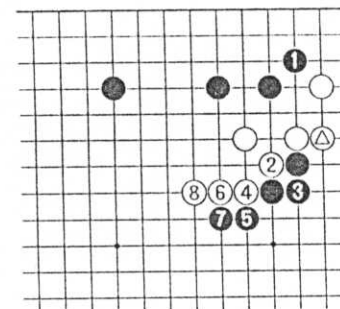
Problem 68. Correct Answer

Black 1 erases any *aji* that the white stones might have. After this, A is an attractive point for both sides.



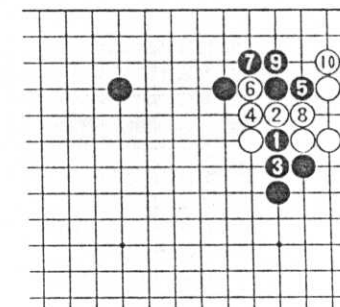
Failure

Black 1 is a good point, but annoying *aji*, such as White 2 and 4, is left behind.



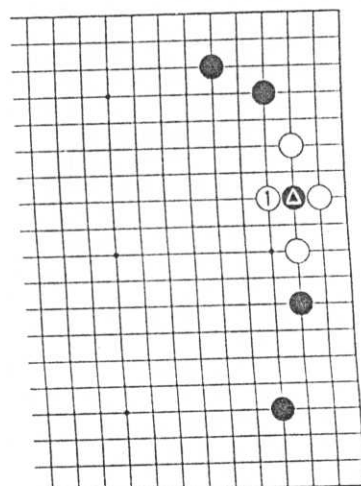
Problem 69. Correct Answer

Black should play 1 in the corner without any hesitation. White has to escape into the center with the moves to 8. White can play this way if his marked stone significantly affects the black stones below.



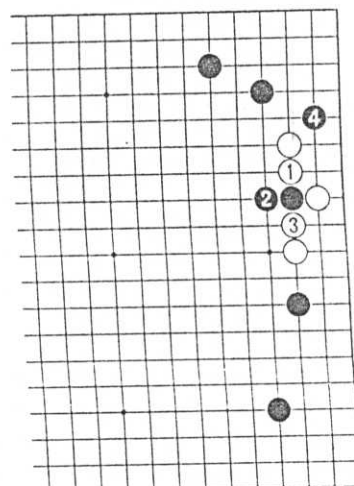
Failure

Black 1 and 3 are crude moves, ensuring life for the white stones and making them stronger. After White 10, both groups of black stones are targets that White can attack.



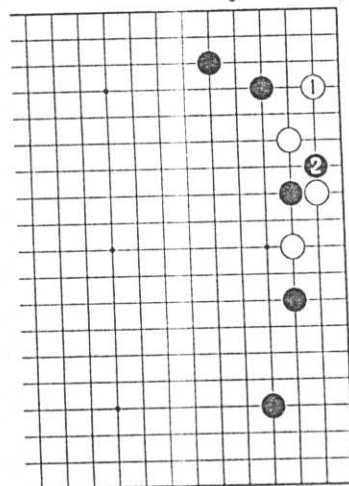
Problem 70. Correct Answer

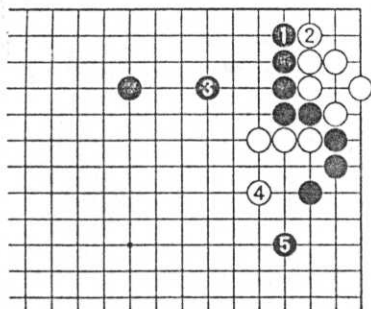
White should play 1. With this move, the marked stone is captured and White's position becomes very strong.



Failure 1

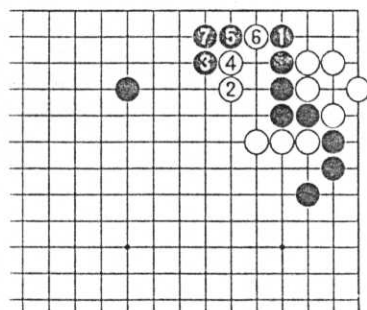
If White plays 1, the *aji* of Black 2 remains. If White 3, Black can still harass the white group with 4 while reinforcing his corner. Black could also ignore White 1 and hope to exploit the *aji* here later.





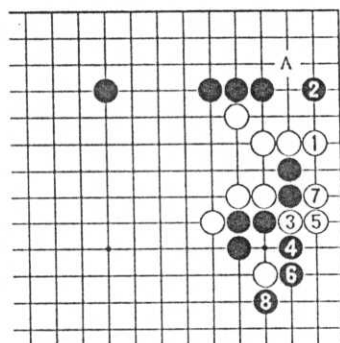
Problem 71. Correct Answer

Black should descend to 1, forcing White to defend with 2. Black can now extend to 3, securing the territory at the top. If White jumps to 4, Black will take more territory on the right side with 5. White's stones are floating in the center without a base.



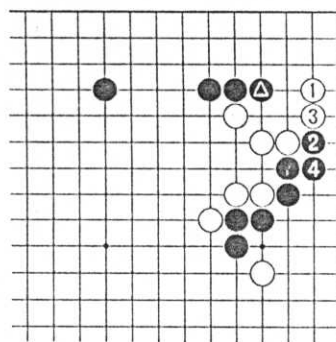
Don't be afraid!

Black doesn't have to be afraid of White 2 in answer to Black 1. After the moves to 7, all of Black's stones are linked up and White still has to come back to save his stones in the corner.



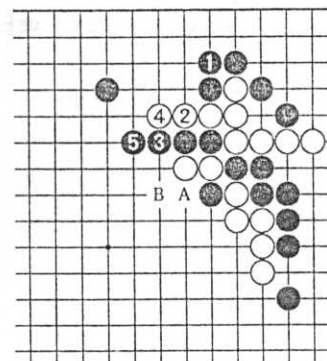
Problem 72. Correct Answer

White should descend to 1, threatening to invade the corner at A. Next, he can cut with 3 and capture two stones with 5 and 7 if Black defends with 2.



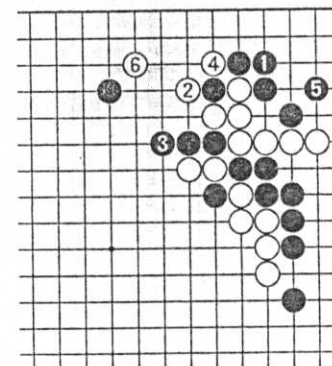
Failure

White 1 does not take advantage of Black's mistake. Instead, it enables Black to play 2 and 4. The marked stone is now on the vital point to give White a bad shape.



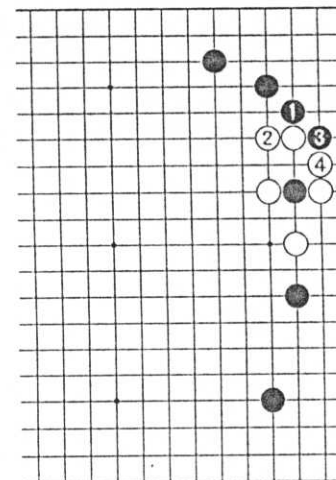
Problem 73. Correct Answer

Black 1 is a calm move. Pushing with 2 and 4 only helps Black: it gives him a ladder at A or he can set up a squeeze at B. In either case, White's group above is in trouble.



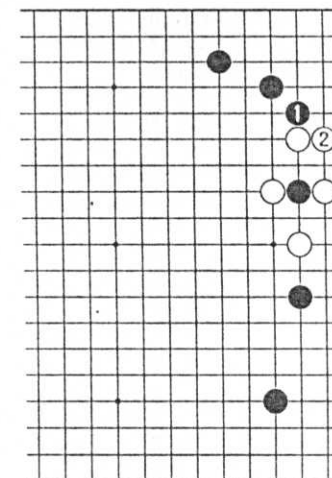
Failure

Connecting on the inside with 1 is a mistake. White can now capture a stone with 2 and 4, easily living at the top after 6.



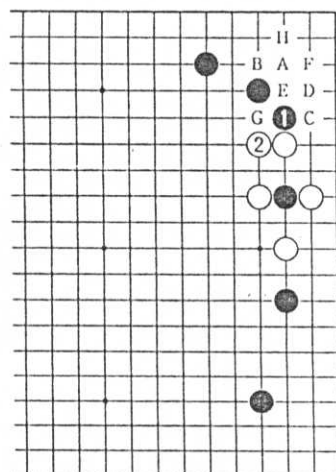
Problem 74. Correct Answer

Black should force with 1 and 3, making his corner territory big and safe. Since White's position is already thick and strong, there is no reason for Black to hesitate making these moves.



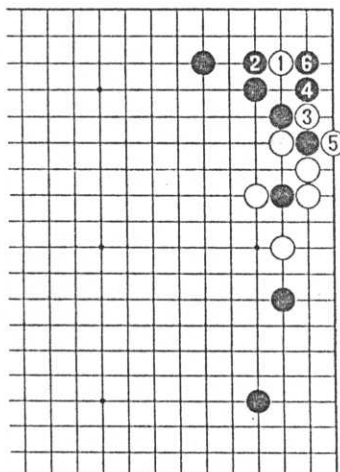
Variation

White 2 is another possible response, emphasizing territory more than thickness.



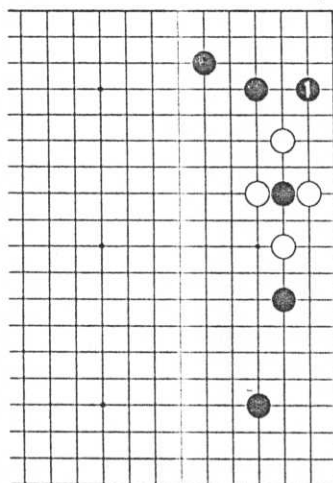
Insufficient

Just exchanging Black 1 for White 2 is insufficient. Black must follow up this move with 3 in the correct answer. If he fails to do so, White will invade with the sequence from White A to Black H.



The difference

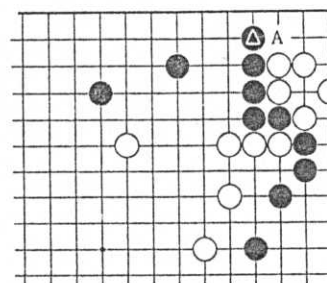
After the moves in the correct answer, White can only capture one stone with 3 and 5. Black then takes the corner with 6. If Black is strong at the top, he may be able to capture White 1 by simply playing at 4.



Failure

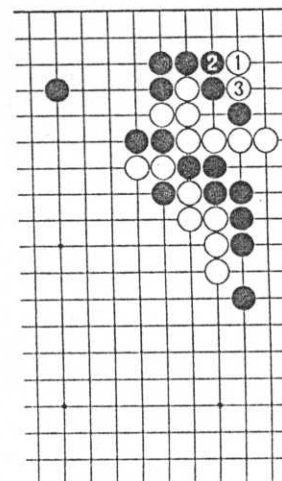
Black 1 is a slack move: it does not create any targets in the white group. In addition, White still has sente.

Problem 75. Black to Play



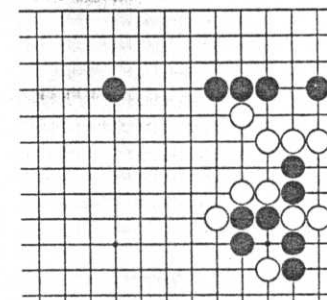
Suppose that White neglects to answer the marked black stone with A and the game continues, resulting in the position shown here. How can Black create a ko for the life of the white stones in the corner? There are two ways.

Problem 77. Black to Play



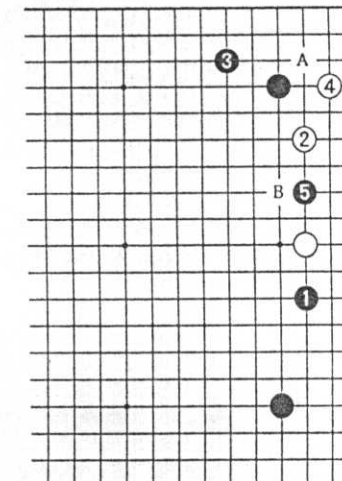
White 1 and 3 here are better than 2 and 4 in the correct answer to Problem 73. However, Black still has a tesuji to limit White to only one eye. Where should he play?

Problem 76. White to Play

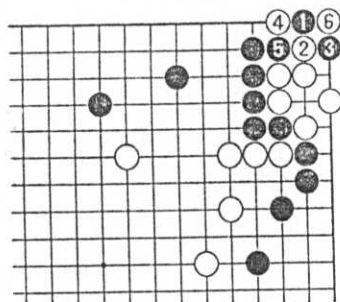


If the ladder is good for White, he has a powerful move to take control of the situation. Where is it?

Problem 78. White to Play

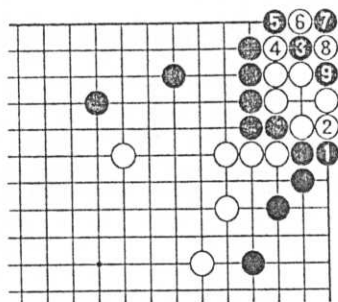


In answer to White 4, if Black responds with A, White will defend his position with B. Therefore, this is Black's chance to invade at 5. How should White respond?



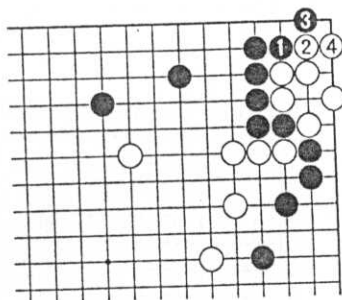
Problem 75. Correct Answer 1

One way for Black to start a ko is to play the knight's move of 1. The sequence to 6 inevitably follows.



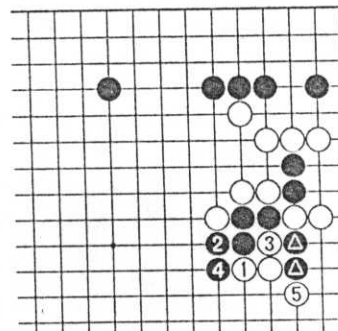
Problem 75. Correct Answer 2

The moves to Black 5 are the other way to start a ko. This ko is better than the first because if Black wins it, he will capture all the white stones immediately.



Failure

Black 1 and 3 are lacking in any kind of skill. White lives with 2 and 4.

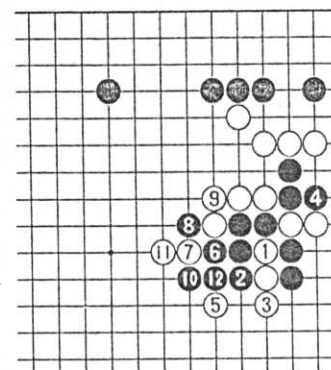
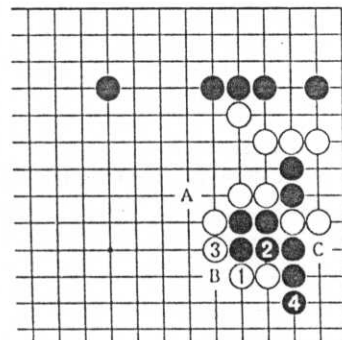


Problem 76. Correct Answer

White 1 is a severe move. If Black 2, White cuts with 3. Black must now turn at 4, so his stones won't be captured in a ladder. But White then captures the two marked stones with 5.

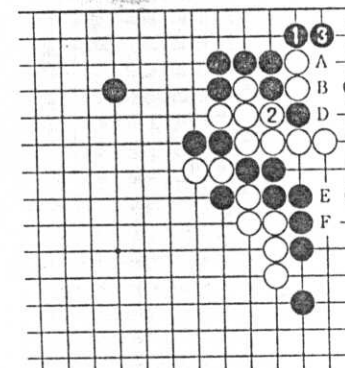
Variation

If Black connects at 2, White makes thickness on the outside with 3. After Black 4, depending on the position, White can choose either A, B, or C.



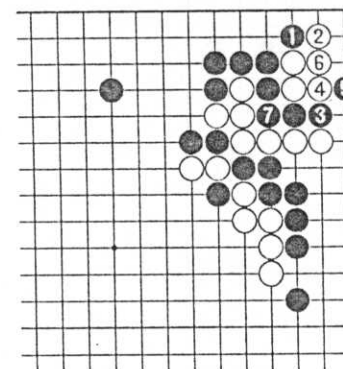
Failure

White 1 is not a good move since it allows Black to atari at 2 and capture two white stones with 4. After this, White would like to confine Black to the side by playing 5 and squeezing, but Black slips out with the sequence to 12 and the white stones are in disarray.



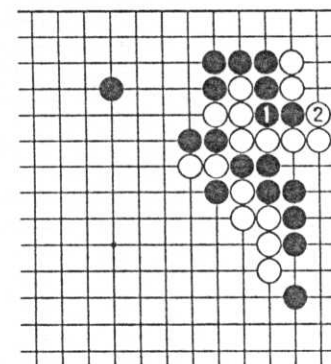
Problem 77. Correct Answer

Black should play 1 and 3. This leaves the white group with only one eye. Instead of 3, if Black plays the sequence Black A-White B-Black C-White D-Black E-White F-Black F, White gets two eyes when he descends to G.



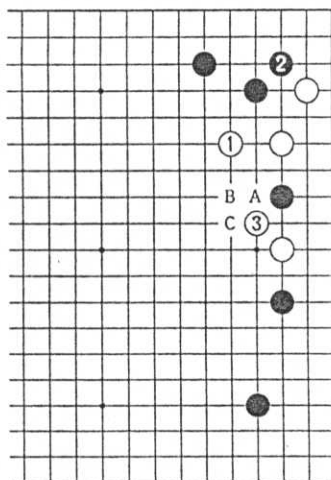
Worse for White

If White responds to Black 1 with 2, Black will descend to 3 and kill all the white stones with the sequence to 7.

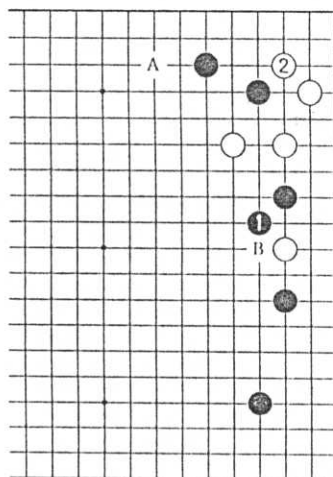


Failure

Black 1 lacks any skill. White links up with 2, getting both life and territory.

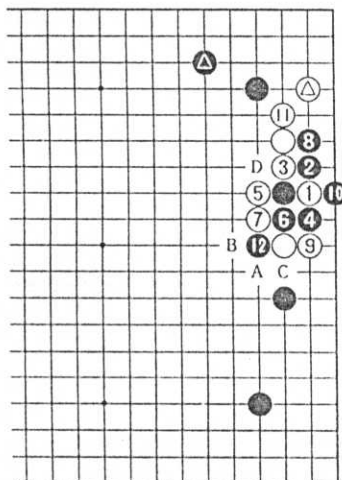

Problem 78. Correct Answer

White 1 is a good move. If Black takes the corner with 2, White goes after the black stone on the side with 3. Later, Black will aim at the sequence Black A–White B–Black C, reverting to *Dia. 3 of Joseki 9*.



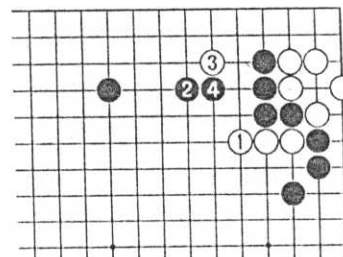
Variation

Black might rescue his stone with 1. White will then take the corner with 2. This result is not so bad for White. Next, White A is a severe attack. Later, White will still be able to run away with B, but he has to play 2 first.

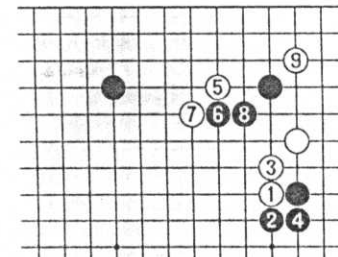


Failure

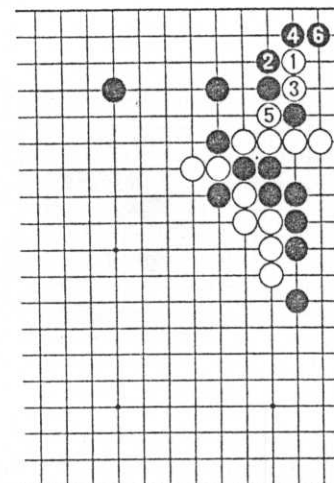
After sliding with the marked stones, attaching with White 1 is bad. When Black cuts with 12, the exchange of the marked stones is advantageous for Black. After 12, if White tries to fight with A and C, Black D ensures that White will lose his stones in the corner or the two in the center.

Problem 79. White to Play


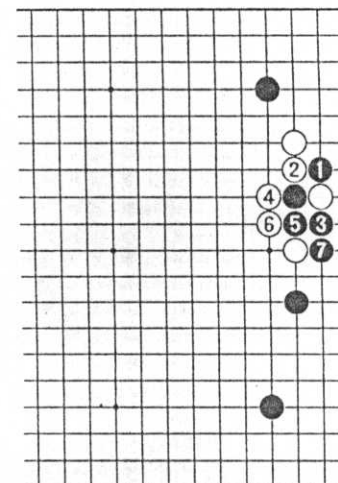
Black 1 in the correct answer to *Problem 71* is essential. If Black omits it, White will play 3. After Black 4, how can White take control of the upper side?

Problem 80. Black to Play


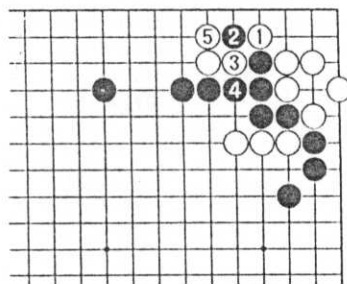
After the sequence from White 1 to Black 4, it is not good for White to play the moves from 5 to 9, even though they may be good in other situations. After White invades at 9, how should Black play so as to gain the advantage?

Problem 81. White to Play


Instead of 1 in *Problem 73*, White should play 1 to 5 here. Black 6 is a mistake. White now has a beautiful sequence that will take control of the situation. What are these moves?

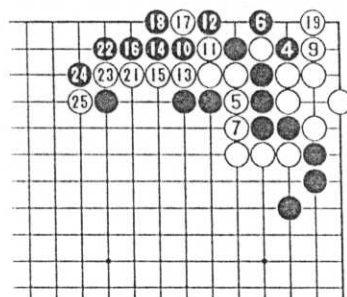
Problem 82. White to Play


White 4 and 6 are a variation of *Dia. 4 of Joseki 9*. How should White continue after Black 7?



Problem 79. Correct Answer

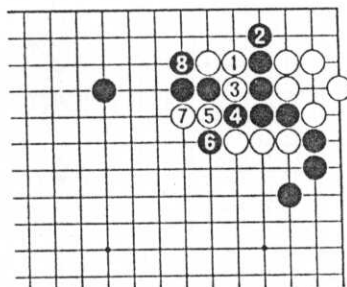
White can link up to his stone at the top with the sequence from 1 to 5. If Black doesn't connect at 4 —



8: connects; 20: at 17

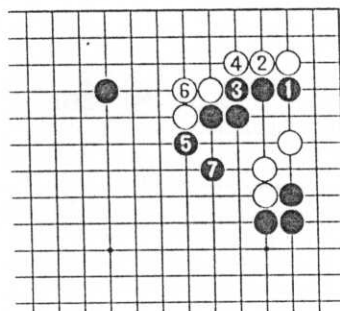
Black's failure

If Black captures a stone with 4 and 6, White forces with 5 and 7, then makes Black crawl along the edge of the board with the sequence to 25.



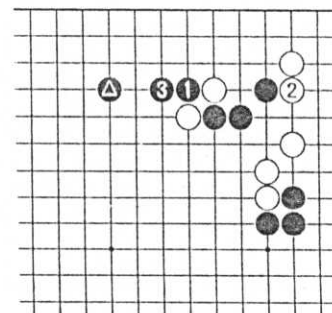
Failure

White 1 is a crude move. Black 8 captures three white stones and White's position is in tatters.



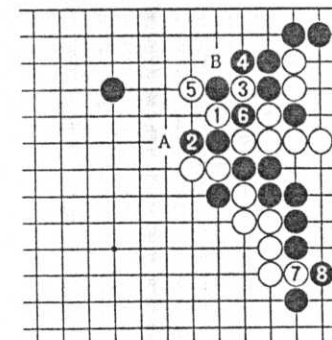
Problem 80. Correct Answer

Black should block with 1 and press White against the top with the sequence to 5. After White connects with 6, Black defends his cutting point with 7 and the three white stones below are captured.



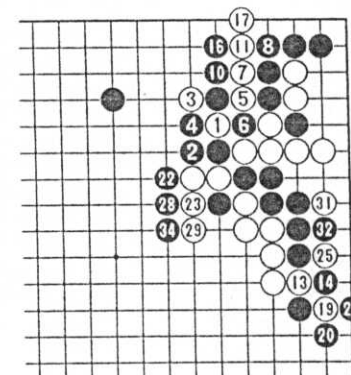
Failure

Following the joseki moves as in Dia. 3 of Joseki 4 is not good in this case, since the presence of the marked stone makes Black a bit overconcentrated at the top.



Problem 81. Correct Answer

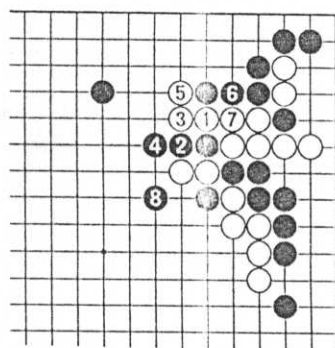
White 1, 3, and 5 are a beautiful combination. White can either capture two stones with A or make a *ponmuki* at B. If Black captures with 6, White makes a ko threat at 7.



9, 12, 15, 18, 21, 24, 27, 30, 33: take ko

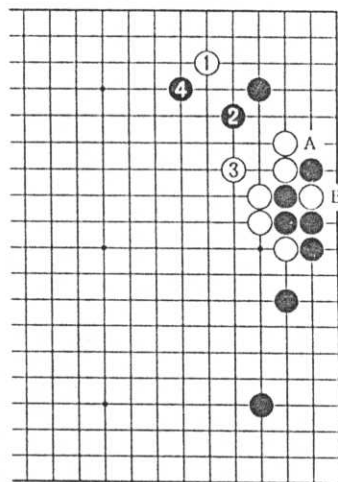
Too complicated

White 1, 3, and 5 here are also a tesuji combination, but, compared to the correct answer, it is too complicated. Both sides have many ko threats and there are many places to go wrong.



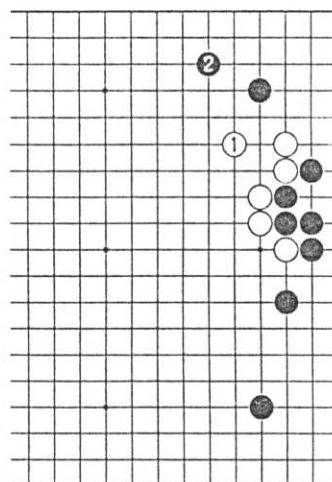
Failure

White 1, 3, and 5 here are too straightforward. White's group at the top will live, but after Black 8, his group in the center will come under a severe attack.



Problem 82. Correct Answer

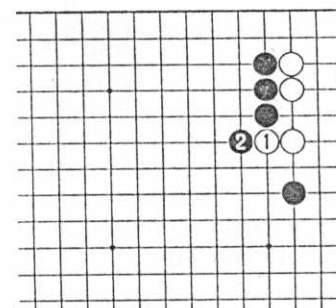
White 1 is a strong move. After Black 4, White has a variety of responses, depending on the situation. This is an even result. Note that White A does not necessarily force Black to answer at B.



Failure

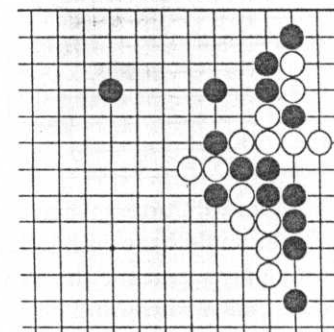
White 1 is a lukewarm move. Black can easily defend the top with 2.

Problem 83. White to Play



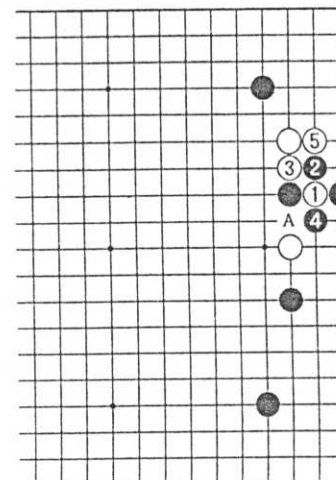
Black 2 is a serious mistake. How should White punish Black?

Problem 84. Black to Play



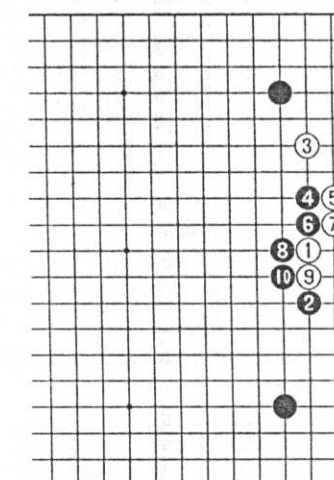
Black must prevent White from breaking out into the upper side. What is the best way to do this?

Problem 85. White to Play

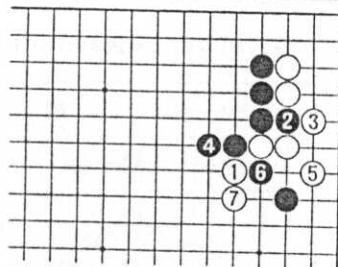


Capturing with Black 6 is a mistake: this move should be played at A. How does White take advantage of the mistake?

Problem 86. White to Play

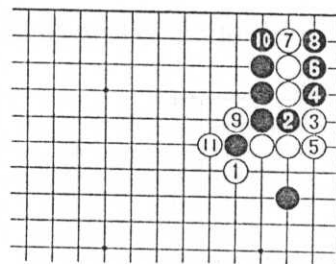


Instead of playing as in Dia. 4 of Joseki 9, Black 6 was long considered to be bad, but in 1987 Ueki Yoshio played this move, shattering the conventional wisdom. Today, Black 6 is regarded as the joseki move. How should White respond to Black 10?



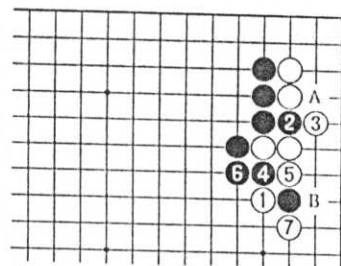
Problem 83. Correct Answer

White should have with 1. Black can only play 2 and 4. After White 5, Black cuts with 6, but the two black stones on the right come under attack when White plays 7.



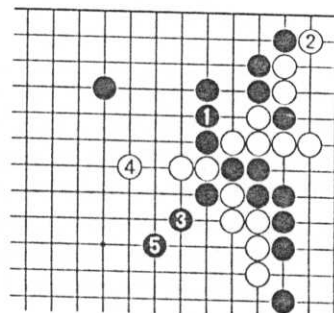
Variation

After White 3, if Black persists in taking the corner with 4 and 6, it becomes even worse for him. White can make a *ponnuki* with 9 and 11. This is a terrible result for Black.



Failure

Attaching with White 1 fails. After 7, Black can cut at A and capture two stones, or he can descend to B and isolate the two white stones in the center.

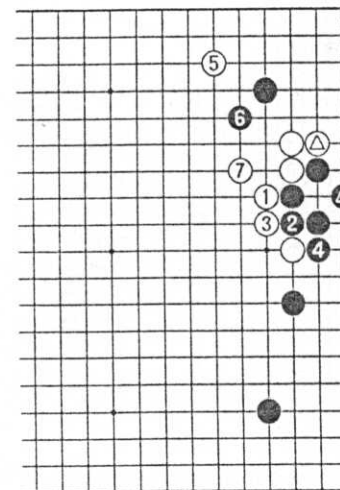


Problem 84. Correct Answer

Even though White can live with 2, Black 1 sets up a squeeze with the moves to 11. The stones in the corner will live, but Black is overjoyed with his thickness.

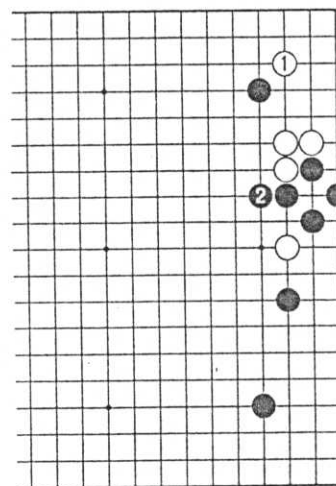
A complicated fight

Black 1 is also possible, but Black 3 and 5 lead to complicated fighting. If Black chooses this way, he should consider the overall position to determine if this fight will be advantageous for him.



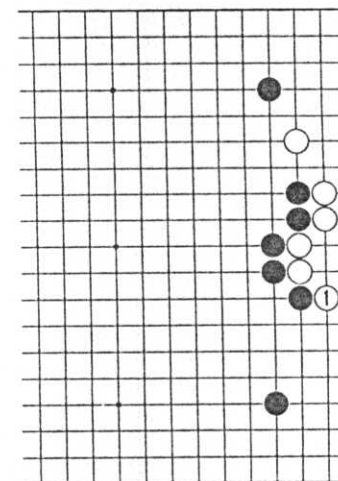
Problem 85. Correct Answer

White first strengthens his group with 1 and 3, then attacks the stone at the top with 5. Compare this with the correct answer in *Problem 82*. The exchange of the marked stones is clearly to White's advantage.



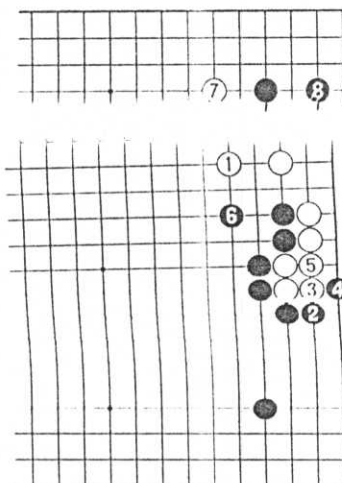
Failure

Invading the corner with 1 is a mistake. Black 2 is a wonderful move, giving him control of the lower right side.



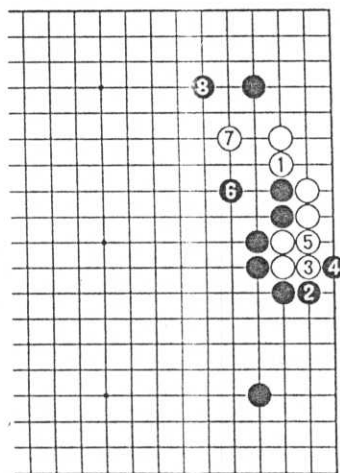
Problem 86. Correct Answer

The hane of White 1 is the vital point. This variation is now called the *Ueki Pattern* in Japan.



Failure 1

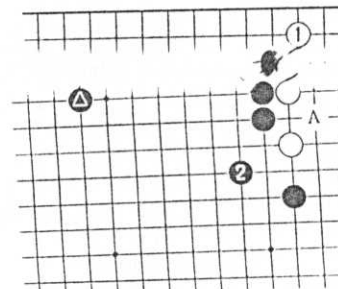
When Ueki first played this pattern, his opponent responded by jumping to 1. Ueki immediately took the vital point of 2, robbing the white group of an eye. Even though White occupied the important point of 7, Black took the corner with 8, threatening the thin white group on the right side. Black's strategy was a success.



Failure 2

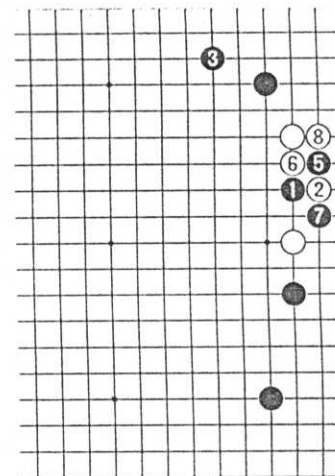
White 1 is an even worse move than the one in *Failure 1*. This time not only does Black get the vital point at 2, but he also gets a good point at 8.

Problem 87. White to Play



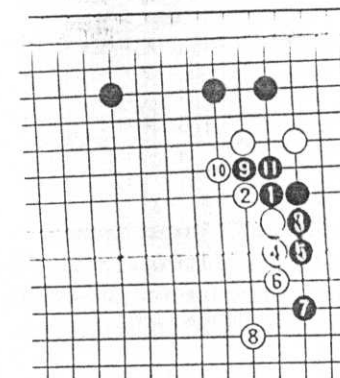
Black 2, in answer to White 1, is not played very often. When it is played, it is in the Chinese fuseki with Black having a wide extension to the marked stone. One of the aims of this move is at the point A. How should White respond?

Problem 89. Black to Play



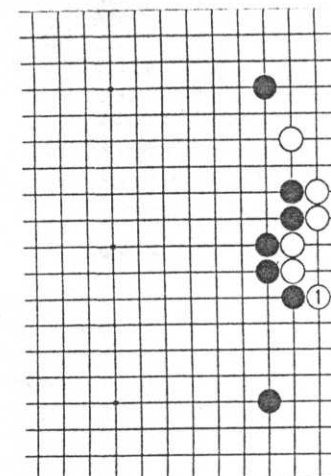
Instead of playing the hane of 5 immediately, Black plays 3 at the top. If White plays elsewhere, Black will then play 5. After White 8, what is Black's best move?

Problem 88. White to Play

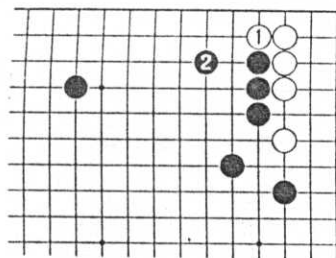


After White 8, Black wedges in with 9. Where should White connect after Black 11?

Problem 90. Black to Play

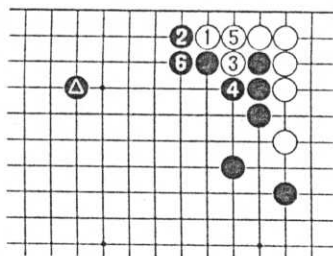


After White 1, Black has two ways to respond. What are they?



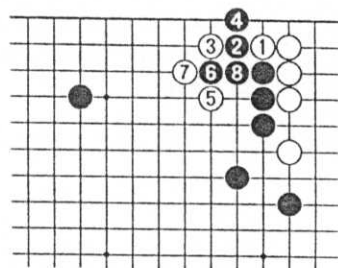
Problem 87. Correct Answer

White should turn at 1. This is a thick move because it gives White eye shape. Black 2 is the correct response.



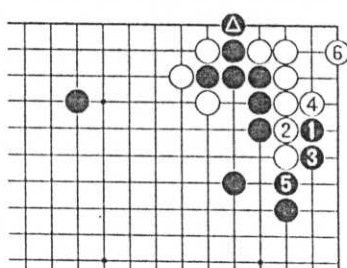
The expected result

White will get to play the forcing sequence from 1 to 5. After Black 6, the marked stone is better placed than if it were on the star point.



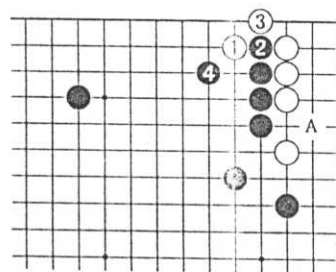
Black's mistake.

Blocking with Black 2 is a mistake. White won't play here immediately, but later the moves to 7 will be troublesome for Black.



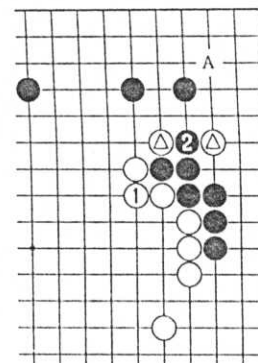
Alive

Even if Black is able to descend with the marked stone, White's stones are still alive. After Black 1 and 3, White can live with 4 and 6.



Failure

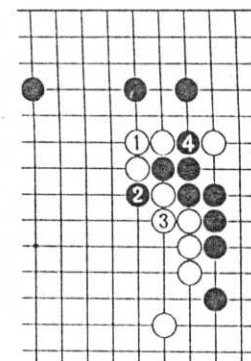
White 1 is an endgame move; it is too thin to be played in the opening. After 4, Black A is a serious threat.



Problem 88.

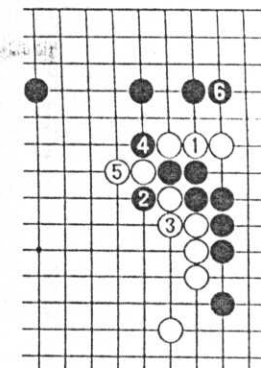
Correct Answer

White should play 1, making light of his marked stones. After 2, White will aim to invade at A.



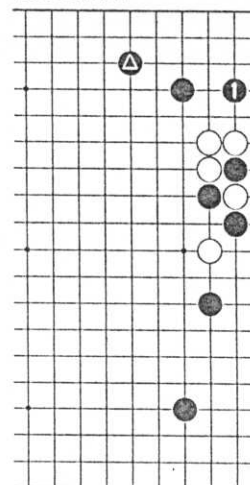
Failure 1

White 1 is heavy. Black plays 2, then takes the side with 4. White must do something about the cut at 2, so Black ends in sente.



Failure 2

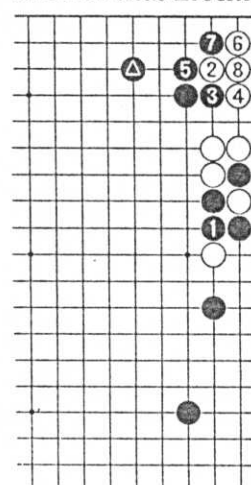
White 1 is the worst move. Black ataris with 2 and 4, then kills the three white stones with 6.



Problem 89.

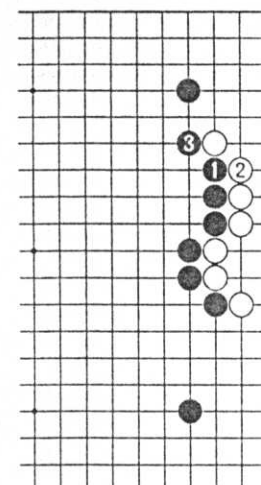
Correct Answer

Since he has played the marked stone, Black should solidify his corner territory with 1.



Failure

Black 1 is not good. When White takes the corner up to 8, Black's marked stone makes his position overconcentrated.

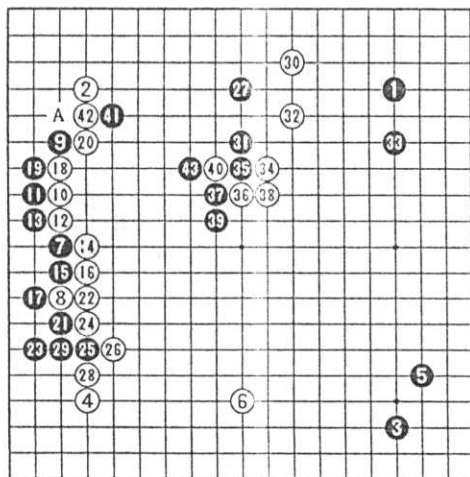


Problem 90.

Correct Answer 1

Black 1 and 3 are one way to respond. Black is able to make thickness from the top to the bottom.

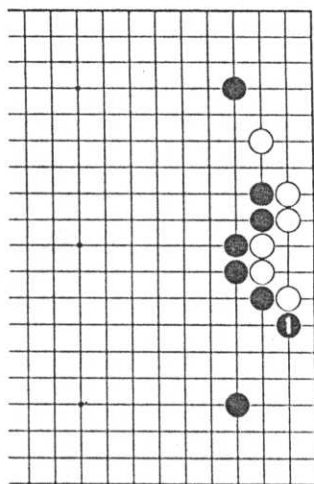
今村俊也



小林光一

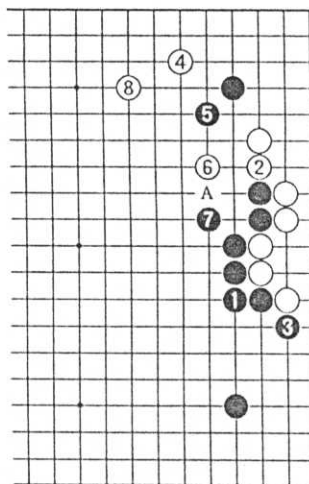
The Game, Imamura Toshiya 9-dan (White) vs. Kobayashi Koichi

This was the first game (played on January 8, 1992, in the 47th Honinbo league) in which these moves (18 and 20) were played. Black switched to 21 and 23 without exchanging A for White 42 — he didn't want to make White thicker. White 40 was a mistake. Black forced with 41, making the ladder starting with 43 favorable for him and taking the lead.



Problem 90. Correct Answer 2

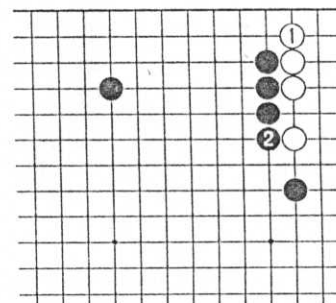
Black can also play the two-step hane of 1. The follow-up will be shown in the following problems.



Failure

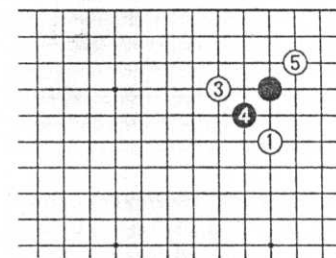
Black 1 doesn't put pressure on White and gives him a chance to attack Black at the top with 4.

Problem 91. White to Play



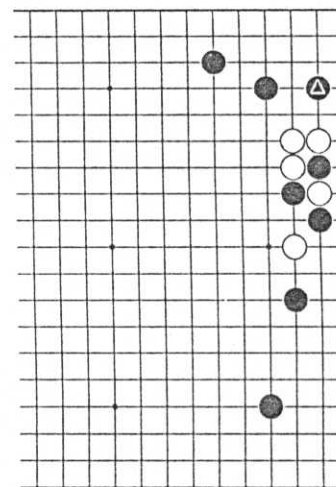
Black 2, in answer to White 1, is another joseki. How should White respond to it?

Problem 92. Black to Play



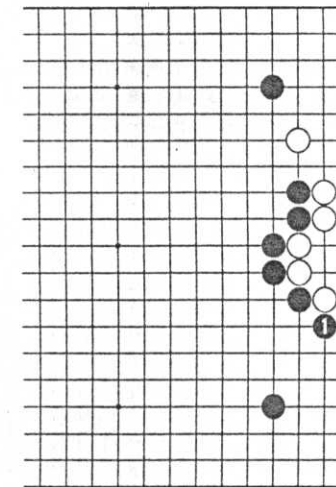
Even though the high double-approach moves of White 1 and 3 are severe, there are times when Black will not respond to White 1. Black 4 is one way to answer White 3. When White invades the corner with 5, what should Black do?

Problem 93. White to Play

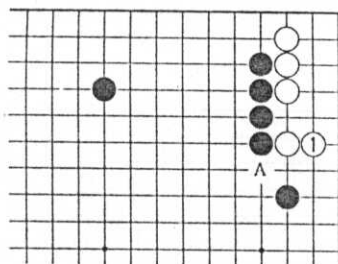


How should White play after Black has taken the corner with the marked stone?

Problem 94. White to Play

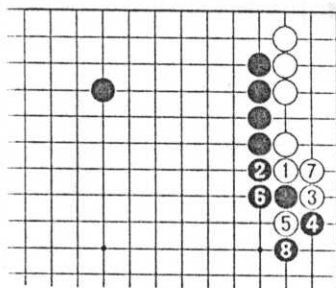


How should White respond to Black 1?



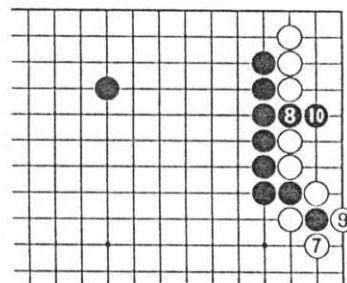
Problem 91. Correct Answer

White 1 is the joseki move, aiming at the hane of A.



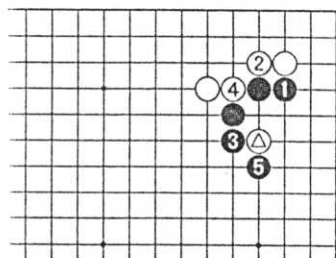
Failure

White 1 and 3 are crude moves. Black is able to thicken his position with the sequence to 8.



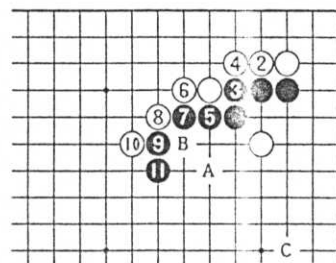
Even worse

White 7 and 9 end in an even worse result. Black gets both thickness and profit after he plays 10.



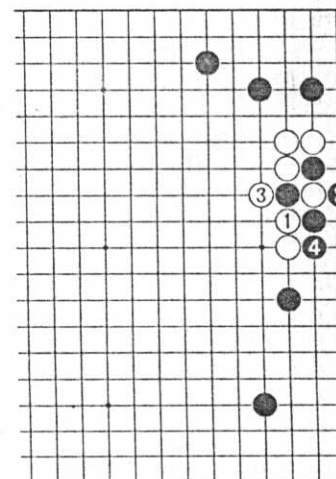
Problem 92. Correct Answer

Black should block with 1, then play the sequence to 5. This is a joseki. Even though the shape is settled, the marked stone still has *aji*.



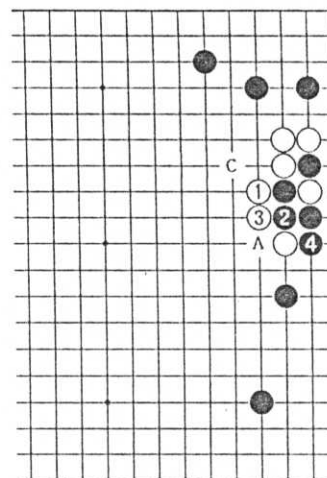
Failure

The sequence from Black 3 to 11 seems to create thickness, but White A threatens to cut at B. When Black responds, White would then extend to C, nullifying Black's thickness. This result is not good for Black.



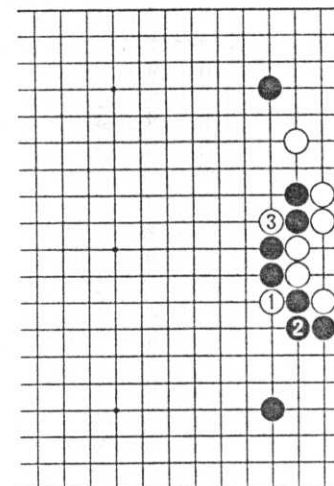
Problem 93. Correct Answer

White should play 1 and 3. After Black 4, it will depend on the situation whether White fights the ko. Even if he doesn't connect, Black may still try to attack the white group.



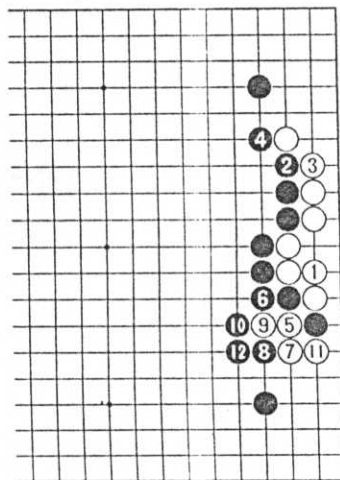
Failure

White 1 allows Black to connect at 2. After 4, if White connects at A, Black will capture at B, then aim at C, attacking the entire white group.



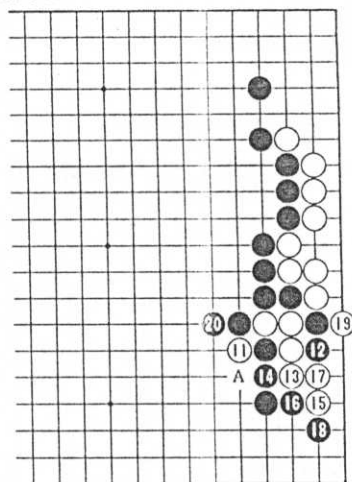
Problem 94. Correct Answer

The cuts at White 1 and 3 are severe.



Failure

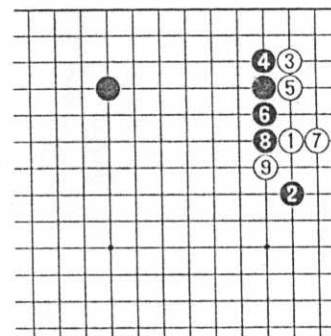
White misses his chance when he connects at 1. Even though White can cut at 5, Black gets better thickness up to 12 than in the Imamura-Kobayashi game shown in *Problem 90*.



Thicker

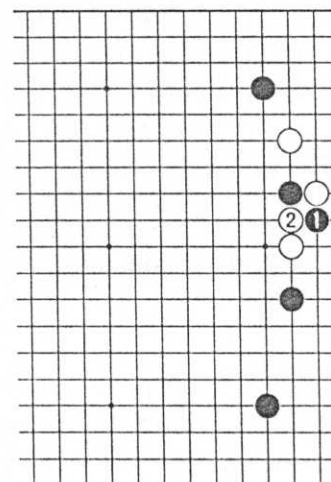
If White cuts at 11 instead of 1 in the previous diagram, Black has the same tesuji at 12 as was shown in *Problem 40*. Up to 20, Black acquires enormous thickness. Note that if White ataris with 11 at 14, Black would counter at 13. White would then have to retreat to 12 and Black would capture at A, for an even worse result for White.

Problem 95. Black to Play



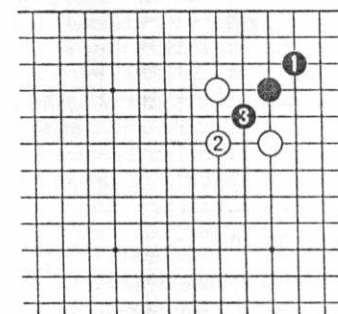
Black 8 is a relatively new move. It is unclear who invented it, but Katō Masao played it frequently during 1986. Its weakness is that White can hane at 9. How does Black respond?

Problem 97. Black to Play



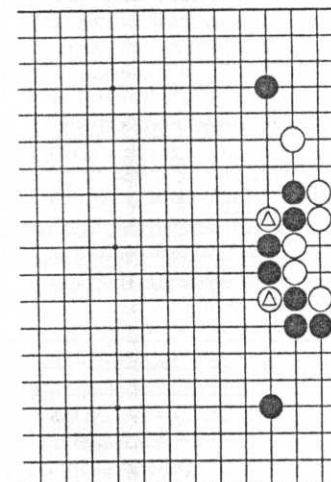
If the ladder is in Black's favor, then Black 1 is a strong move which starts a fight. How should Black continue after White 2?

Problem 96. White to Play

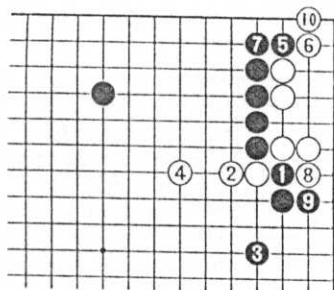


Black could also play in the corner with 1. The sequence to White 2 is a joseki. Next, Black 3 might seem troublesome to White, but this is not the case. How should White respond?

Problem 98. Black to Play

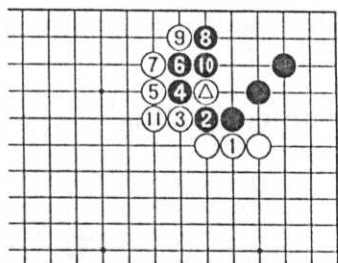


After White cuts with the marked stones, how should Black respond?



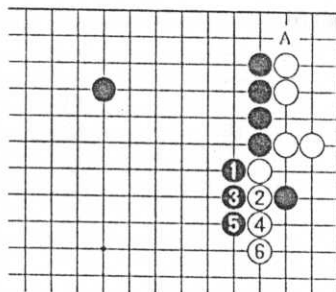
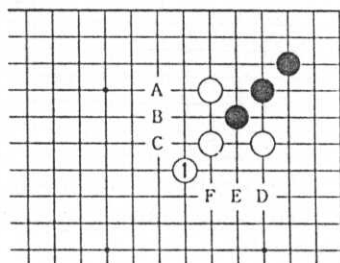
Problem 95. Correct Answer

Black has no choice but to cut with 1 and 3. However, after White 4, Black can play the sequence to 9 in sente, so this fight will not be disadvantageous for White.



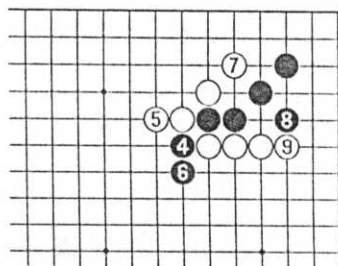
Problem 96. Correct Answer

Simply connecting at 1 is sufficient. If Black cuts through with 2 and 4, White sacrifices the marked stone and makes thickness while confining White to the corner.



Failure

Black 1 is too cowardly. The thickness Black gets does not compensate him for the loss of his stone. If White had a stone at A, then this sacrifice might be conceivable.

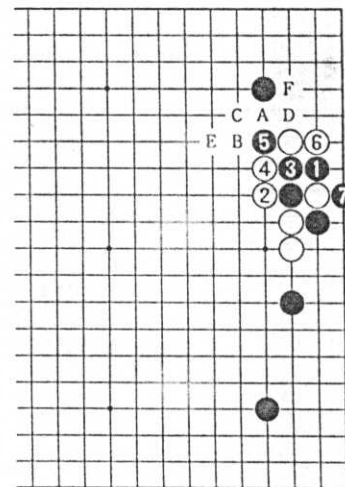


Variation

Black might cut with 4, but this is not much of a threat to White. On the contrary, it is the black group in the corner that comes under attack with White 7 and 9.

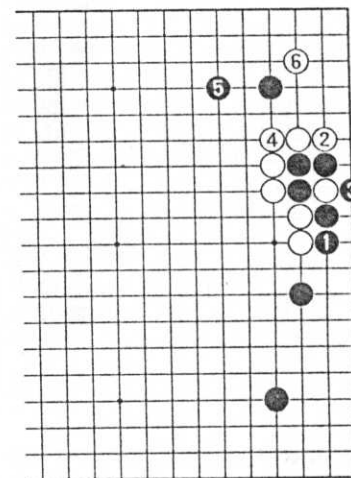
Failure

White 1 follows the proverb 'Play on the symmetrical point.' However, this is a loose move because Black has numerous forcing moves, from A to F, at his disposal, and White could end up with bad shape.



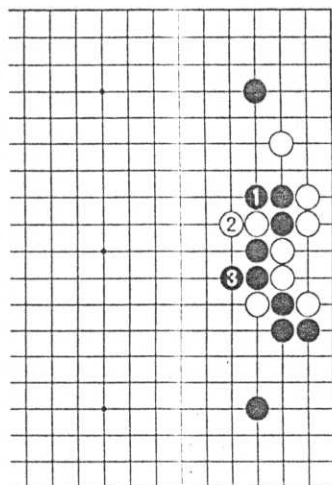
Problem 97. Correct Answer

After 1 and 3, Black can cut at 5. The ladder appears after White exchanges 6 for 7: White A-Black B-White C-Black D-White E. If the ladder were in White's favor, Black would have to play D at E, White F, and the result would be terrible for Black.



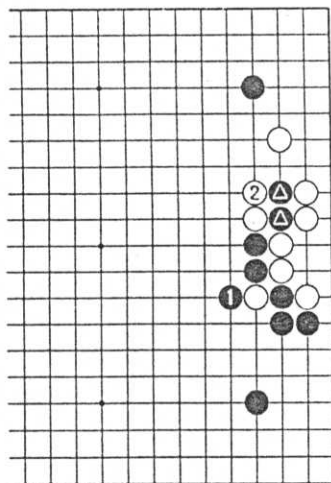
Failure

With the ladder in his favor, Black 1 is too submissive. Now White 2 becomes a forcing move, so White can get the corner territory with 6 while gaining thickness as well.



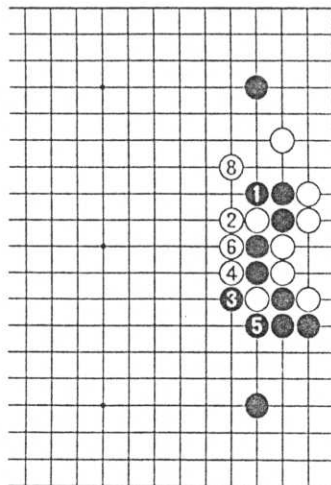
Problem 98. Correct Answer

Black 1 and 3 are the strongest replies. This is going to be a long and complicated fight.



Failure 1

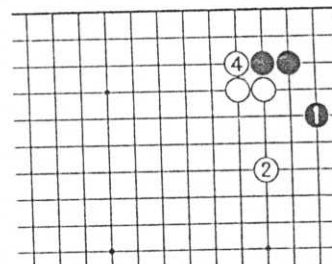
Black 1 is too generous. White captures the two marked stones with 2.



Failure 2

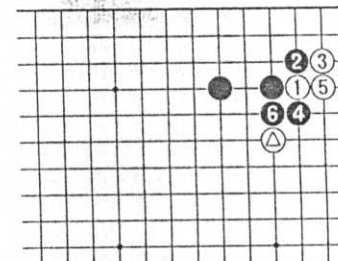
After the exchange of 1 for White 2, the atari of Black 3 is an even more serious mistake. White squeezes with 4 and 6, then traps the three black stones with 8.

Problem 99. Black to Play



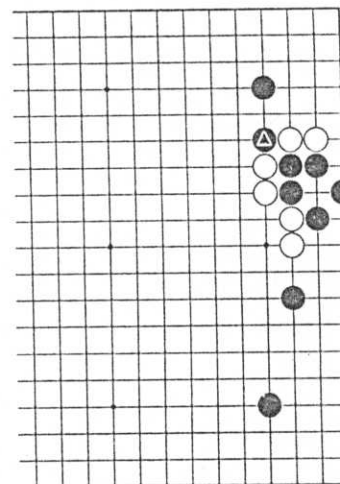
Suppose Black doesn't respond to 2 and plays 3 elsewhere. How should he answer White 4 and establish a position down the right side?

Problem 100. Black to Play



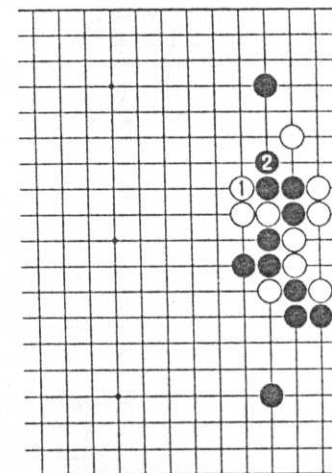
White 3 is not a good move because Black separates White 1 from the marked white stone. There are times, however, when the right side might diminish in importance, and White might want to take the corner territory. White 1 and 3 would then become flexible moves. How does White continue after Black 6?

Problem 101. White to Play

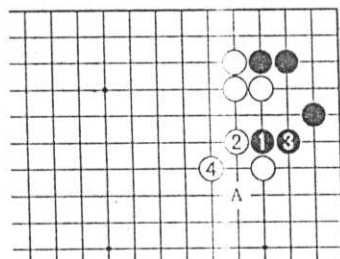


After Black cuts with the marked stone, how should White continue the fight?

Problem 102. White to Play

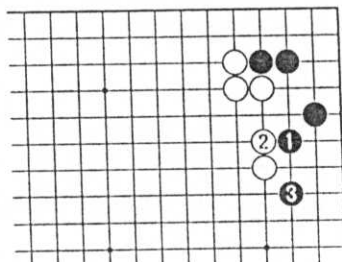


After the correct answer in Problem 77, White exchanges 1 for 2. How should White now attack the four black stones above?



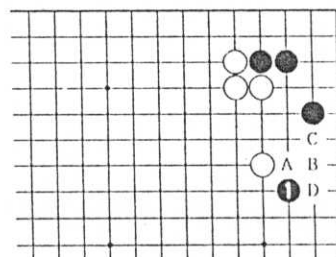
Problem 99. Correct Answer

Black should attach at 1 and draw back to 3, creating defects in White's shape. The reason White plays 4 instead of A is that he wants to stress the top, since it will be easier to build a moyo there than on the right side.



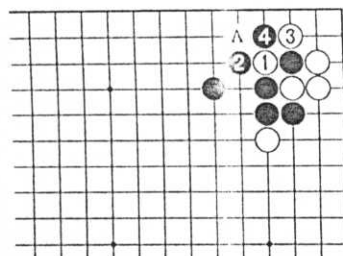
Unsatisfactory

Black 1 is not as good as 1 in the correct answer, since it does not create defects in White's position.



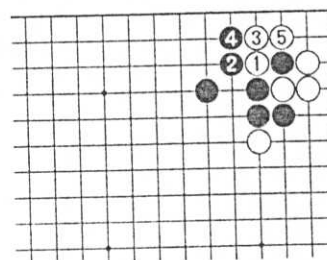
Failure

Black 1 is too thin. White can play elsewhere or the sequence White A-Black B-White C (or White D).



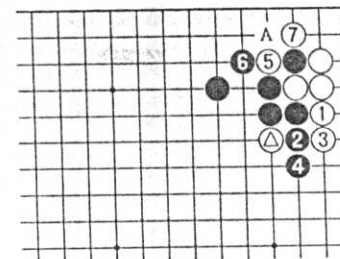
Problem 100. Correct Answer

White should capture a stone with 1 and 3. Even though Black might atari with 4 and start a ko, White must not shirk from this ko fight by connecting the ko. In fact, he should have calculated that he has more ko threats before playing these moves, so he should fight the ko in earnest by playing at A.



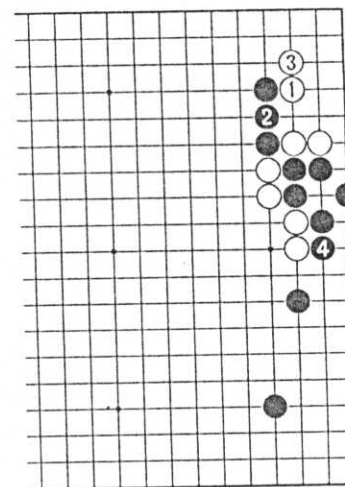
Failure 1

White can live unconditionally by descending to 3, but this gives Black a forcing move at 4, so Black is thicker at the top.



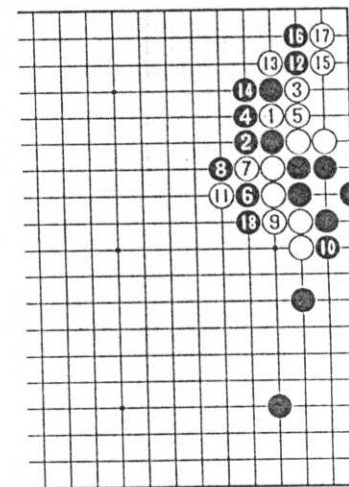
Failure 2

Crawling with White 1 and 3 only helps Black because it erases the value of the marked white stone. After White 7, Black will play elsewhere, since Black A is no longer much of a threat; Black is satisfied with the thickness he has gained with 2 and 4.



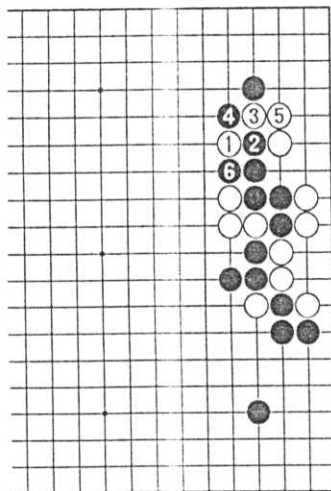
Problem 101. Correct Answer

Attaching with 1 is the tesuji. If Black plays 2 at 3, White would atari at 2 and the black stones would be split apart. Therefore, Black 2 and White 3 naturally follow. Finally, Black has to save his stones by crawling to 4.



Failure

White 1 is a crude move, provoking Black to attach at 6. When Black plays 10, the white group in the center becomes a good target to attack.



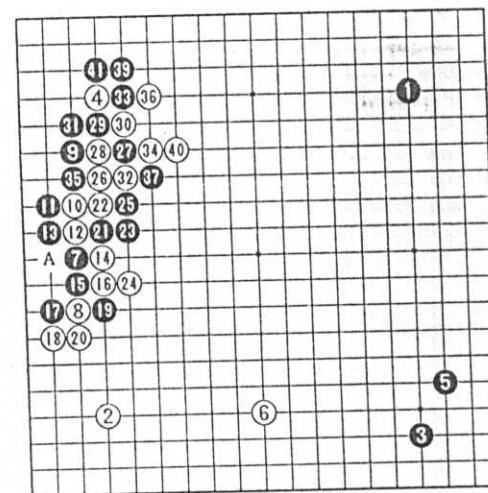
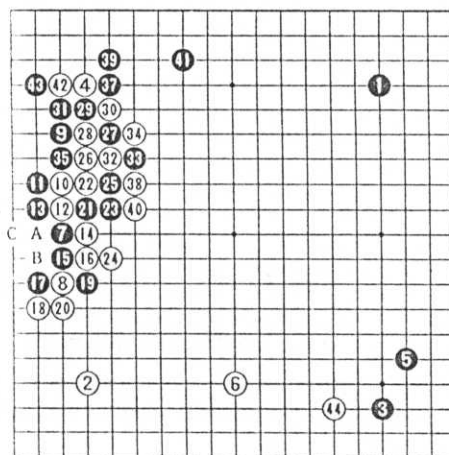
Problem 102. Correct Answer

White 1 is a tesuji, forcing Black to fill in his liberties with 2. After Black 6, there are two ways to continue, but no definite patterns have been established. Here are three games in which this pattern was played.

36: connects (at 27)

Game 1. Kobayashi Koichi (Black) vs. Yamashiro Hiroshi: Sixth game of the 20th Kisei title match played on March 11-12, 1992

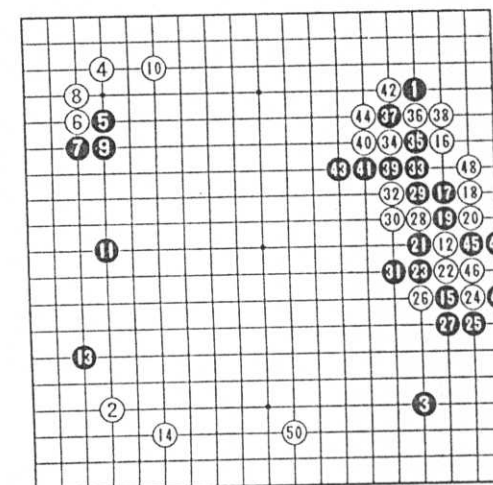
After the game shown in Problem 90, Yamashiro tried a new move at 18 and this new pattern was created. Because of the exchange of 42 for 43, White can capture some black stones with the sequence White A-Black B-White C. This result was judged to be advantageous for White.



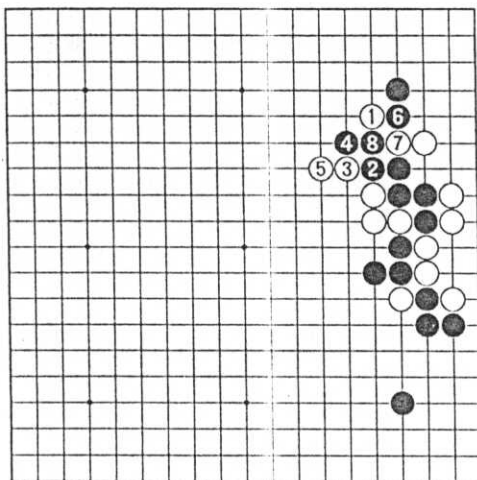
38: connects at 27

Game 2. Cho Chikun (White) vs. Kobayashi Koichi

This is the 5th game of the 47th Honinbo title match played in June, 1992. Unlike Game 1, Black defended at 41 eliminating the danger of a white cut at A.



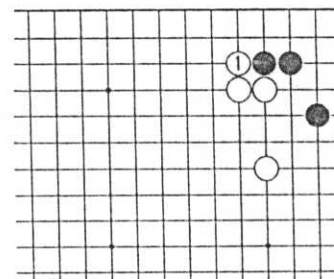
Game 3. Kenmochi Jo 5-dan (White) vs. Yamashita Keigo 2-dan
From a preliminary round of the 19th Kisei tournament played on May 18, 1994.
White 40 was a new move. The result was completely different from the other two games shown here.



Failure

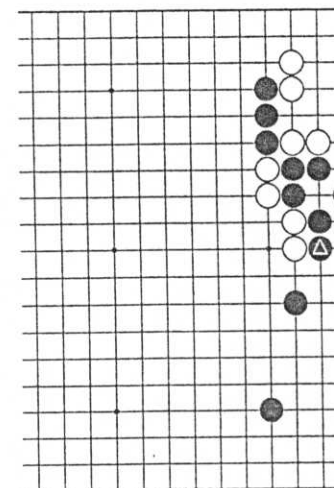
White 1 is too loose and there is no severe counter to Black 2. With White 3 and 5, the situation goes from bad to worse.

Problem 103. White to Play



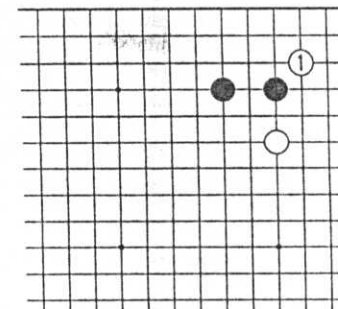
Suppose Black ignores White 1 and plays elsewhere. How should White continue his attack on the black stones?

Problem 105. White to Play



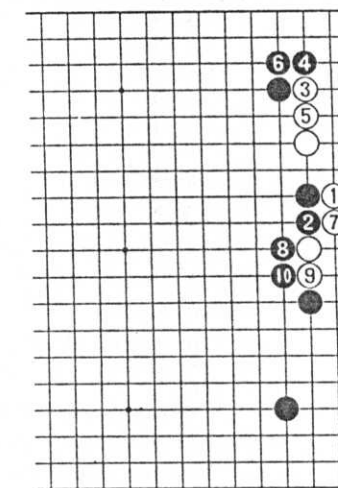
After Black plays the marked stone, how should White respond?

Problem 104. Black to Play

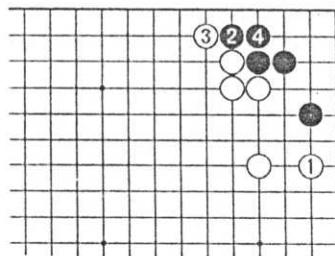


Invading the corner with White 1 in this position is usually not a good move if Black responds correctly. Where should Black play?

Problem 106. White to Play

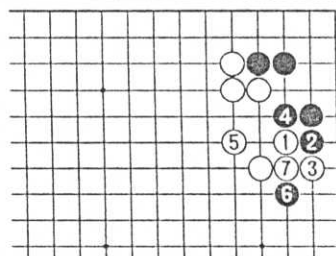


White 3 was a new move played by Cho Chikun in order to avoid the result of the Imamura-Kobayashi game in *Problem 90*. After Black connects at 6, White plays 7 and 9. How should White play after Black 10?



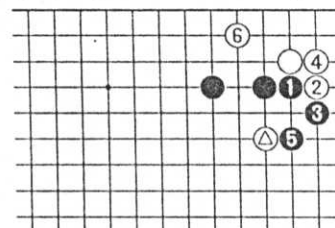
Problem 103. Correct Answer

White 1 blocks Black's chance to make eyes along the right side. Black has no choice but to secure life by playing 2 and 4 at the top.



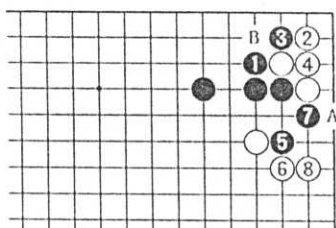
Failure

White 1 is a mistake. After 2 and 4, Black's stones are alive. Moreover, unlike the correct answer, Black ends with sente.



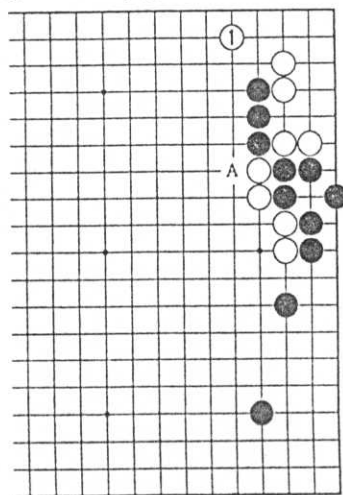
Problem 104. Correct Answer

Black should simply block with 1 and 3. After 5, Black's shape is very good and the marked stone no longer has any good aim.



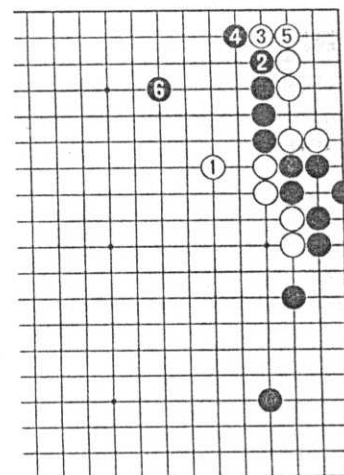
Failure 1

Confining White to the corner with Black 1 to 7 fails. After 8, White can link up at A or make life in the corner with B. In either case, White has managed to establish his stones in the corner and to make a position on the outside.



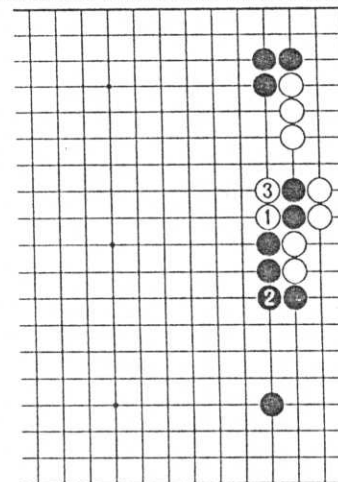
Problem 105. Correct Answer

White 1 is the vital point in this position. One way Black might respond is with A, but how he actually plays will depend on the overall position.



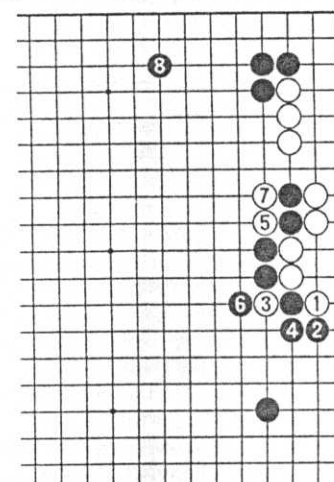
Failure

White 1 enables Black to play the forcing moves of 2 and 4, then to make a base for his stones with a move such as 6.



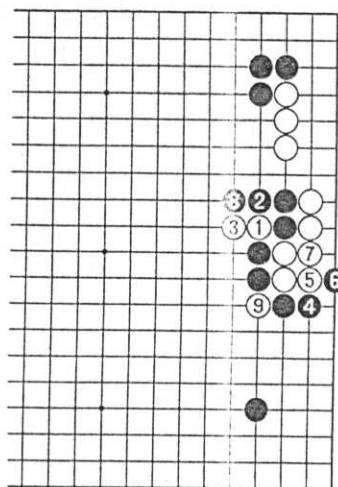
Problem 106. Correct Answer

White should cut at 1. Black has to connect at 2, so White captures two stones with 3.



Failure

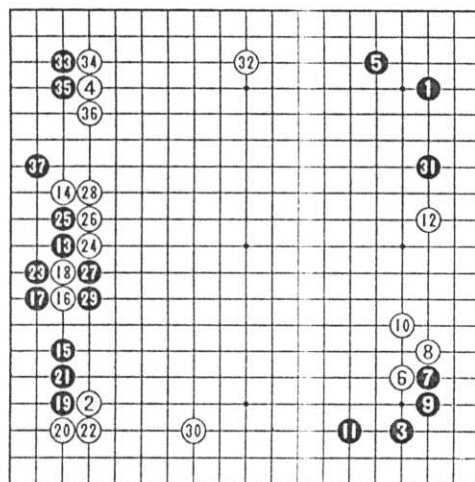
White 1 and 3 make Black thick, so it will be harder for White to invade the corner below. There is a big difference between this position and the one in the correct answer. See the game on the next page.



Black's failure

Black 2 is unreasonable. After White 9, Black is going to lose some stones somewhere.

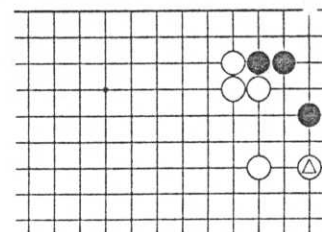
趙治勲



Example Game

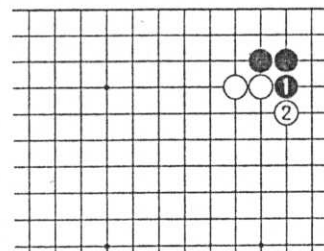
This is a game from the second round of the 42nd Oza tournament played between Cho Chikun (Black) and Takemiya Masaki on June 23, 1994. After White 32, Black was easily able to invade the corner and make life with the moves to 37.

Problem 107. White to play



Black ignores White's move at the marked stone. How does White destroy Black's eye shape?

Problem 109. Black to Play

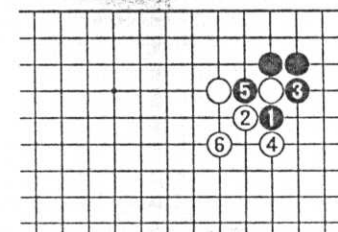


White 2 is an overplay. He should play as in *Dia. 3* of *Joseki 10*. How does Black respond?

Problem 111. White to Play

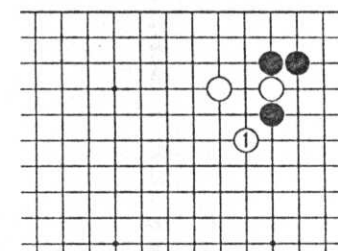
Black 1 and 3 are in the wrong order (refer to *Dia. 2* of *Joseki 9*). How should White play so as to take advantage of this mistake?

Problem 108. Black to Play

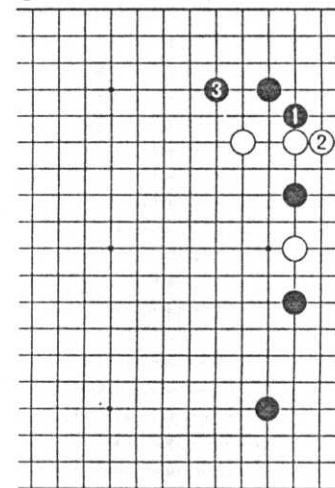


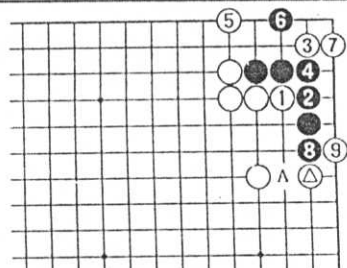
Instead of 9 in *Dia. 6* of *Joseki 10*, White 6 is another way of connecting. How should Black play now?

Problem 110. Black to Play



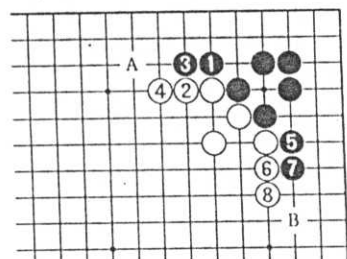
White 1 is an invention of Nie Weiping's which he first played on August 23, 1983. How should Black respond?





Problem 107. Correct Answer

White plays the forcing moves of 1 and 3, followed by the tesuji of 5. Black cannot make two eyes, but he will probably fight back by playing at A. If White can successfully defend against this move, the black group in the corner is dead.

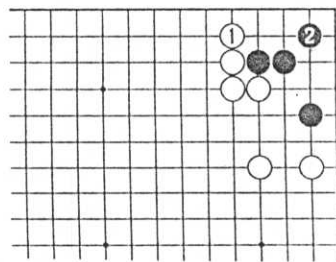


Problem 108. Correct Answer

Black should force with 1 and 3, followed by 5 and 7. After White 8, Black can jump to A or B, or even play elsewhere. Note that some joseki books say this result is better for Black, while others say it is even.

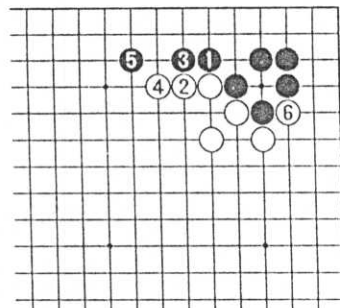
Problem 109. Correct Answer

The clamp at 1 is a tesuji. If White descends to 2, the moves to 10 will follow. Not only does Black get greater profit than White, but he also ends in sente. Playing White 2 at 3 leaves White with bad shape. Black will link up by playing 3 at 2.



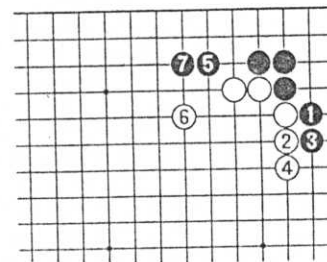
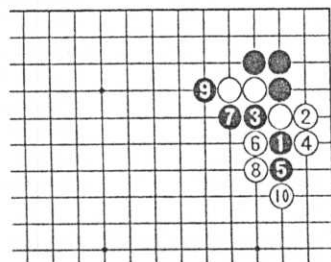
Failure

White 1 fails. When Black plays the vital point of 2, his group in the corner is alive.



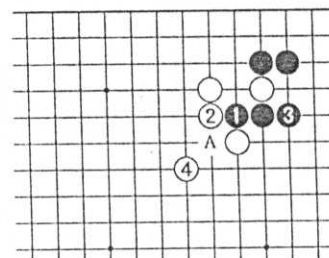
Failure

If Black neglects to crawl on the other side after 1 and 3 and jumps to 5 instead, White will atari with 6 and close off the upper side. This is strategically a very big move.



Failure

Black 1 is too submissive. After 6, White's influence is greater than in Dia. 1 of Joseki 10.

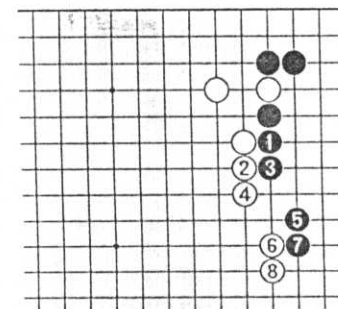


Problem 110. Correct Answer 2

Pushing through and drawing back with 1 and 3 is also possible. Pay attention to White 4 which is a light way of connecting. White 4 at A, in contrast, would be heavy.

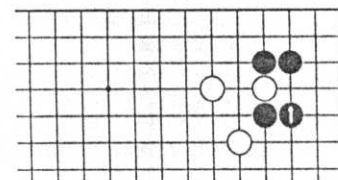
Problem 111. Correct Answer

White should jump to 1 instead of defending at A. White has this option because White was forced to play the marked stone too early. White can link up with B, so it's not a threat if Black tries to escape.



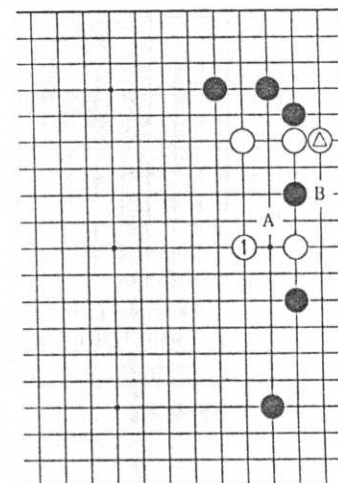
Problem 110. Correct Answer 1

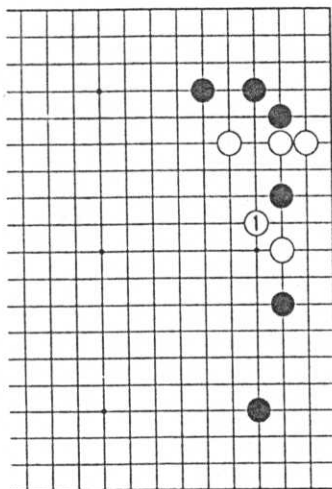
Black 1 is one possible response. Black gets a large territory in the corner, while White get thickness in the center in return.



Failure

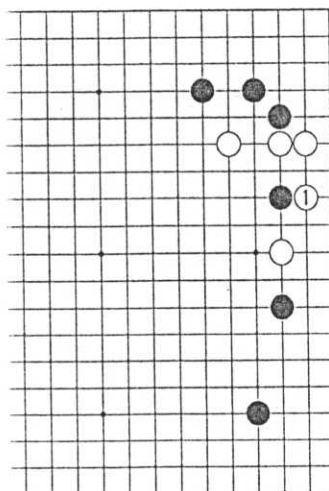
Black 1 is a backward move. White will not answer, so Black loses sente.





Reversion

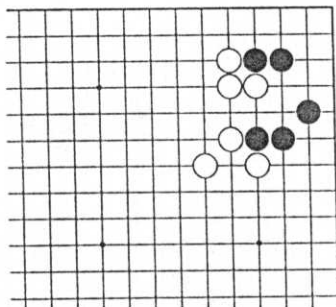
If White plays 1, it reverts to *Dia.* 2 of *Joseki* 9. White has missed his chance to take advantage of Black's mistake.



Failure

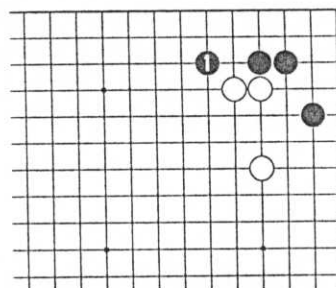
White 1 is unnecessarily submissive. White misses his chance to develop into the center.

Problem 112. Black to Play



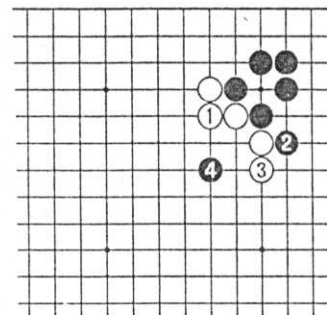
Black is now ready to jump down the right side. Before doing so, however, there is something he should do. What is it?

Problem 113. White to Play



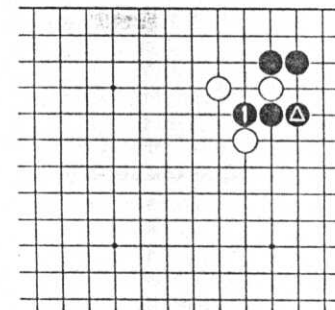
Black 1 is not the proper move (see *Dia. 1* in *Joseki 10*), but if White doesn't respond correctly, he may end up with less thickness than he is entitled to. How should White respond?

Problem 114. White to Play



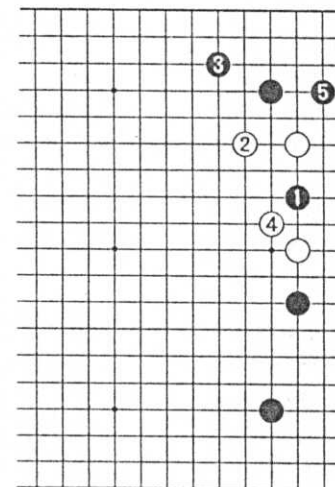
After White 11 in *Dia. 6* of *Joseki* 10, Black attacks White on his vital point. How should White answer?

Problem 115. White to Play

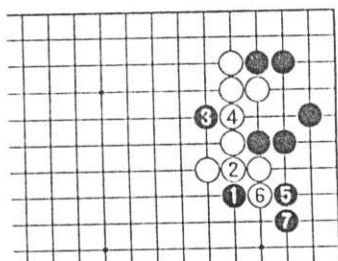


White did not answer when Black played the marked stone, so Black pushes through with 1. How should White respond to this move?

Problem 116. White to Play

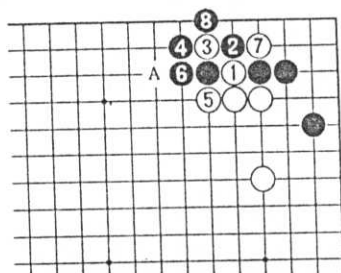


Black 5 is another good move. How should White respond to this variation?



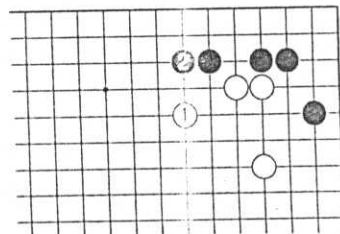
Problem 112. Correct Answer

The peeps of 1 and 3 are important and this is the only chance Black will have to play them. Black can now jump to 5. White 6 is a forcing move, so Black extends to 7.



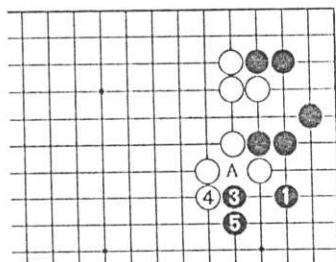
Problem 113. Correct Answer

White should first force with the sequence to 5, then atari with 7. If Black captures at 8 instead of 6, Black will atari at 6, then extend to A; he will be thicker than in *Dia. 1* of *Joseki 10*.



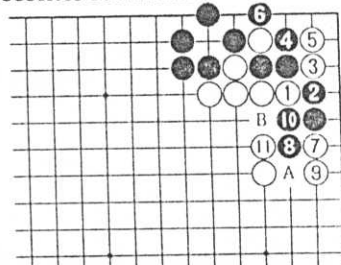
Failure

If White jumps to 1, Black will defend with 2. Compare this to *Dia. 1* of *Joseki 10* and you will agree that this result is bad for White.



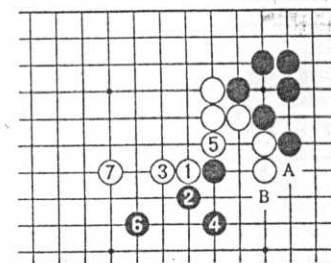
Failure 2 and 6: elsewhere

If Black simply jumps to 1, White will do nothing. If Black now peeps at 3, White will exchange 4 for Black 5 and play 6 elsewhere. If Black later cuts at A, his stone at 1 becomes redundant.



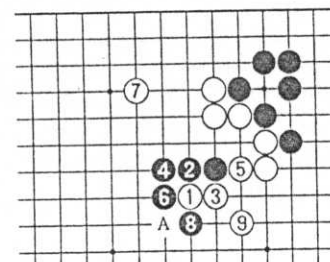
Continuation

White next forces with 1, 3, and 5, then attacks the two stones on the right with 7 and 9. After 11, White A and B are still forcing moves, so these moves are good for White.



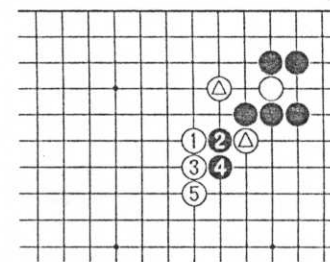
Problem 114. Correct Answer 1

White should attach with the tesuji of 1. A fight now breaks out in the center. After White 7, Black should not exchange A for White B as this would adversely affect the black stones in the center.



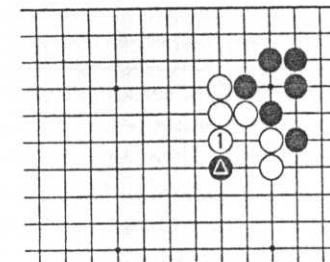
Problem 114. Correct Answer 2

White 1 is another tesuji which makes the black stones heavy. After 9, a cut with White A would be severe.



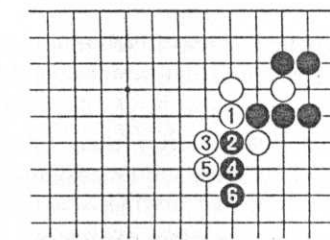
Problem 115. Correct Answer

White 1 is a light move, as are 3 and 5 in response to Black 2 and 4. White intends to sacrifice his two marked stones.



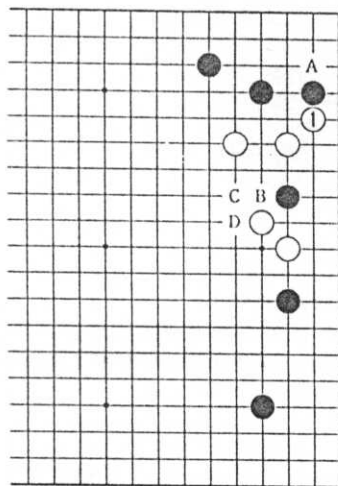
Failure

Responding with White 1 turns the marked stone into a forcing move. Black can now discard it because it has served its purpose by giving White bad shape.



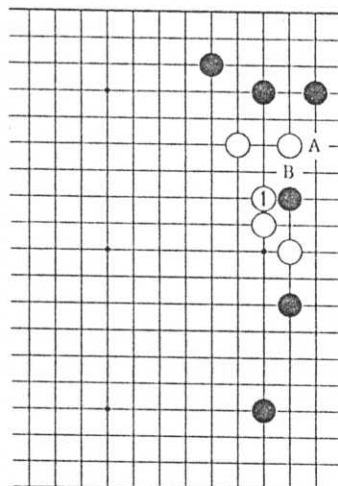
Failure

White 1 is heavy; the cut at 2 is now severe. Compared to the correct answer, the sequence from 1 to 6 is advantageous for Black.



Problem 116. Correct Answer 1

White 1, aiming at A, is one way to respond. However, it has not solved the problem of the threat of Black B-White C-Black D. White 1 emphasizes territory.

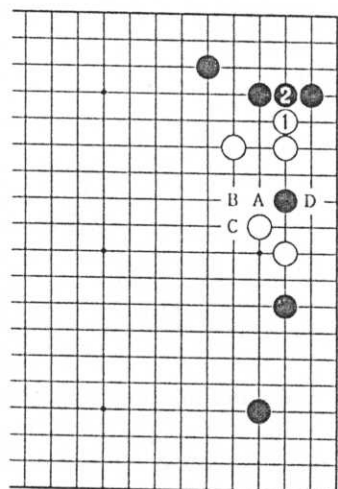


Problem 116. Correct Answer 2

White 1 stresses thickness. The problems here, however, are the threats of Black A and B.

Failure

White 1 forces Black to connect at 2. However, it doesn't give White much help and just leaves his stones heavy. After this, cutting through with the sequence Black A-White B-Black C will be even more severe because Black can descend at D, threatening to link up to his allies above or below.

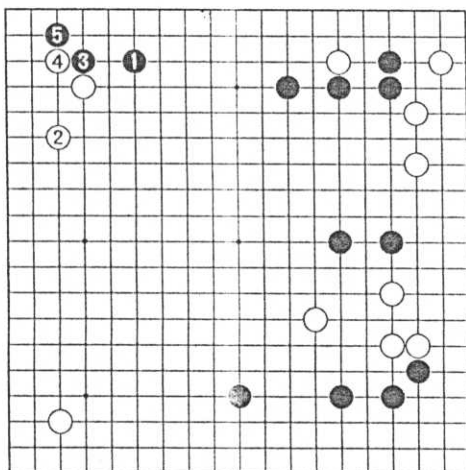


Problems

Part Two

Choosing the Right Joseki

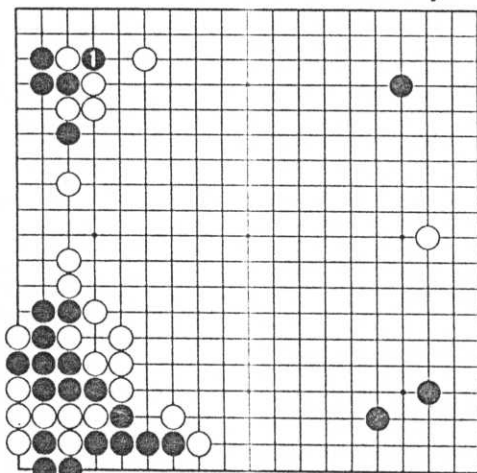
Problem 117. White to Play



依田紀基
片岡聡

This position is from a game between Kataoka Satoshi (White) and Yoda Norimoto played on August 11, 1985. How should White respond to Black 5?

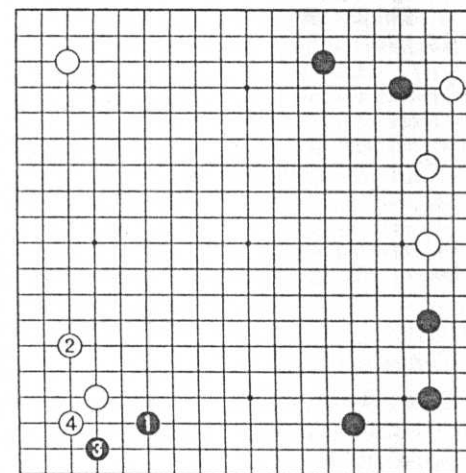
Problem 118. White to Play



馬曉春
小林光一

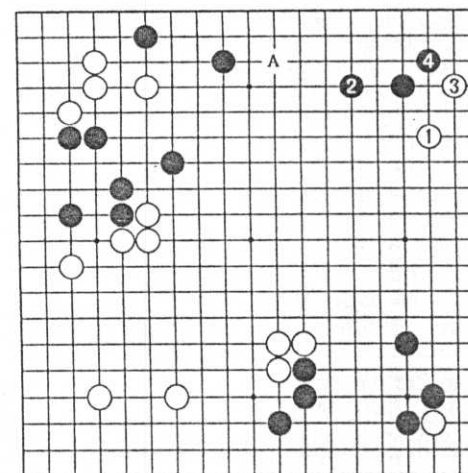
This position is taken from the final round of the 8th Fujitsu Cup played on August 5, 1995 between Kobayashi Koichi (White) and Ma Xiaochun. Black has just cut at 1. White wants to end this joseki with sente so that he can take control of the top. How did Kobayashi play?

Problem 119. Black to Play



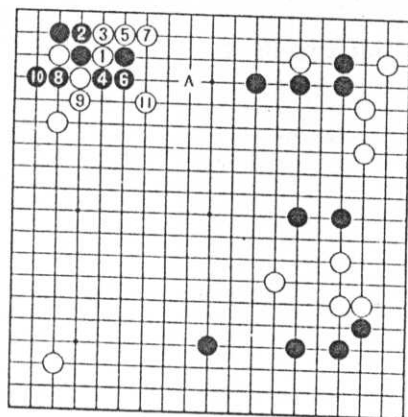
The sequence to White 4 is a joseki. Where should Black play to finish up the joseki?

Problem 120. White to Play



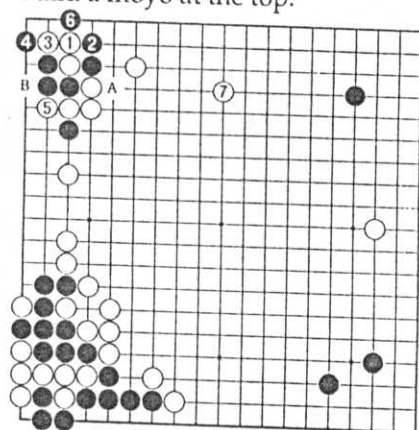
柳時熏
林海峯

This position is from the second game of the 20th Tengen title match played on November 22, 1994 between Rin Kaiho and Ryū Shikun (White). After the moves to Black 4, it would appear that invading around A is more urgent than extending on the right side. Where do you think Ryu played?



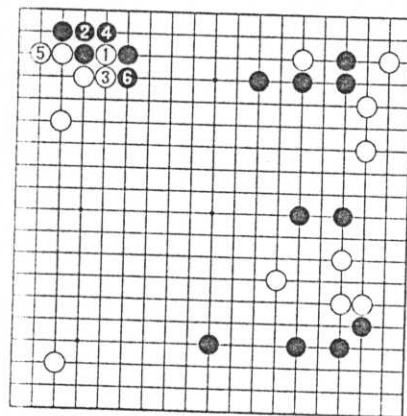
Problem 117. Correct Answer

White 1 and 3 are appropriate moves here. After 11, Black's moyo at the top has disappeared. Instead of 3 in the problem diagram, Black should have played at A, so as to build a moyo at the top.



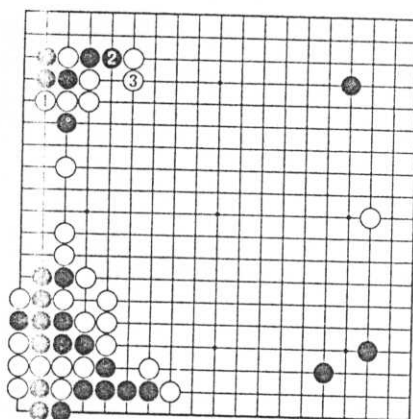
Problem 118. Correct Answer

Kobayashi played White 1 and 3, then squeezed with 5, enabling him to take the big point of 7 and reducing the severity of Black A. By exchanging 3 for Black 4, White gives himself the forcing move at B.



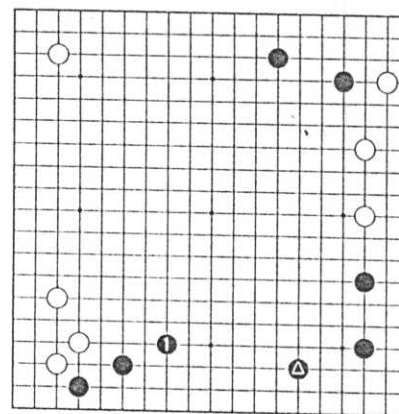
Failure

White 1 to 5 enables Black to play 6, a move which works well with his position on the right.



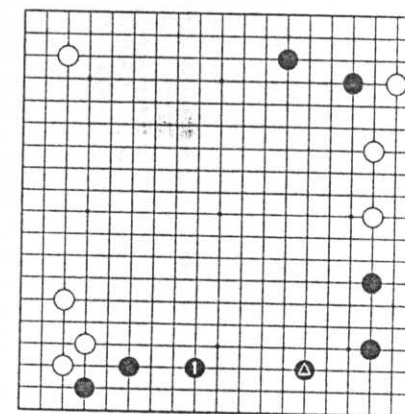
Failure

If White simply played 1, Black would exchange 2 for White 3 and end in sente.



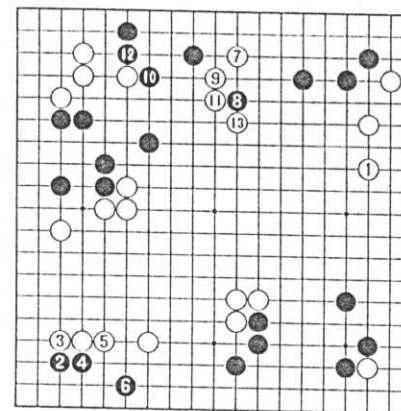
Problem 119. Correct Answer

Black 1 is a tight move which is well balanced with his marked stone in the lower right corner.



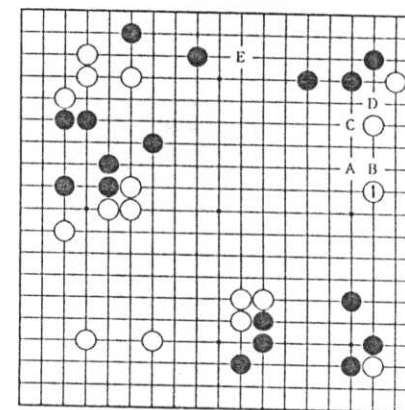
Failure

Although Black 1 is also a joseki move, Black's position at the bottom is too flat with both Black 1 and the marked stone on the third line.



Problem 120. Correct Answer

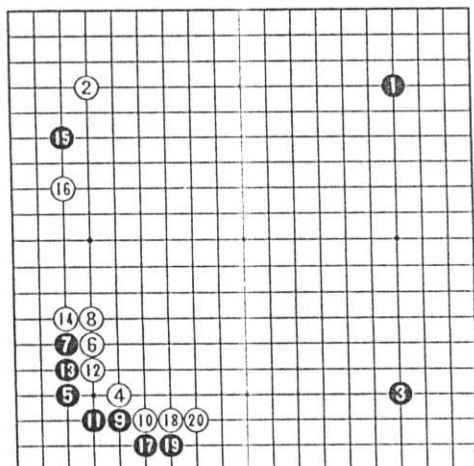
White extended to 1, making a tight position on the right side. This move drew high praise from Otake Hideo. After Black took the lower left corner, White invaded at 7, erasing Black's territory at the top with the sequence to 13 and taking the lead.



Failure

The reason why Ryu did not extend as far as 1, which is the joseki move, is that Black has the forcing sequence Black A-White B-Black C-White D. After this, the invasion at E would become more difficult.

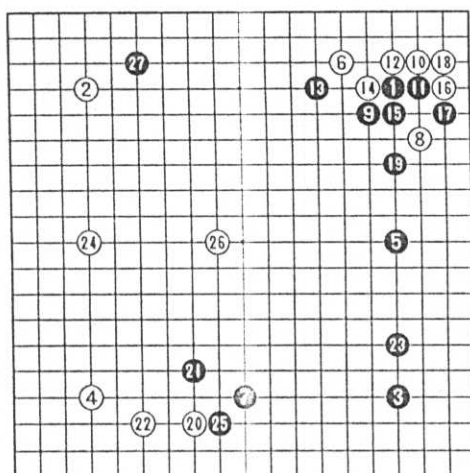
Problem 121. Black to Play



武宮正樹
楊嘉源

The game here is from a TV tournament played between Takemiya Masaki (Black) and Yō Kagen 7-dan. After playing 17 and 19, Black returned to the upper left corner to answer White 16. Where did he play?

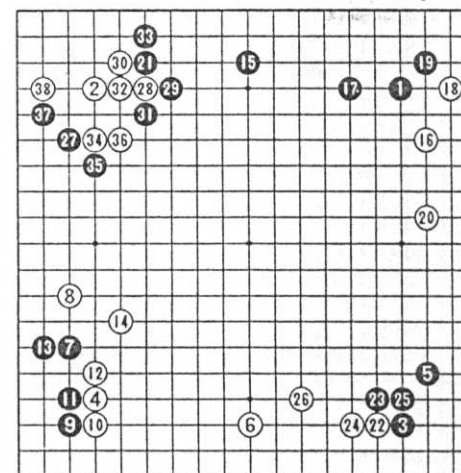
Problem 122. White to Play



林海峯
小林光一

This problem is taken from the second game of the 16th Tengen title match played on November 23, 1990 between Rin Kaihō and Kobayashi Koichi (White). In the upper right corner, the joseki in *Dia. 7* of *Joseki 3* arose. How should White respond to Black 27?

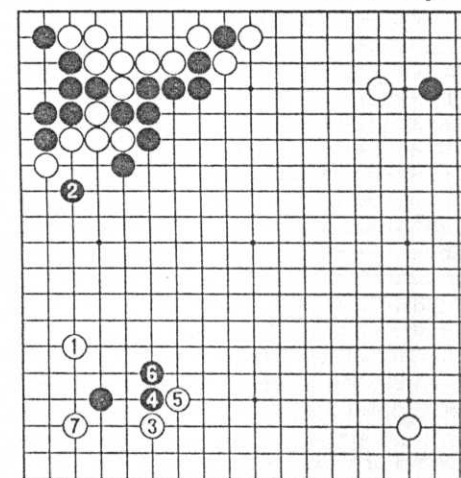
Problem 123. Black to Play

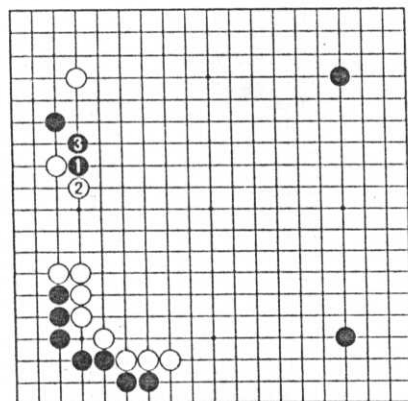


小林光一
武宮正樹

This problem is from the third game of the three-game match played between Kobayashi Koichi (Black) and Takemiya Masaki to decide the challenger for the 9th Kisei title. In the upper left corner, the joseki in *Dia. 5* of *Joseki 3* is being played. Considering the position on the left side, where do you think Black should play his next move?

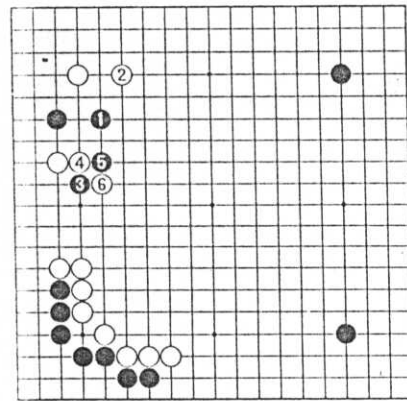
Problem 124. Black to Play





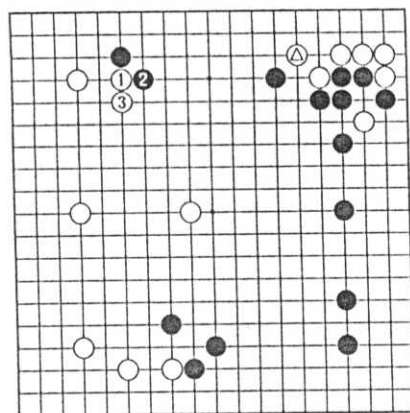
Problem 121. Correct Answer

After Black 1 and 3, White was in trouble. However he answered, his stones would end up overconcentrated.



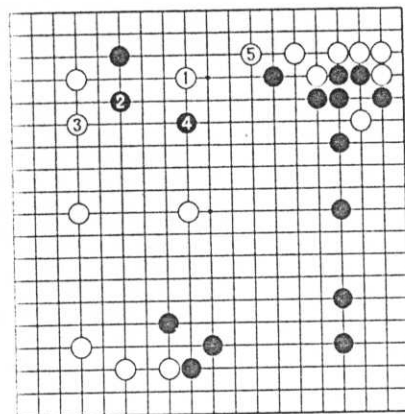
Failure

Putting pressure on White with Black 1 to 5 are overplays. White is thick around here, so Black 3 will be captured after White 6.



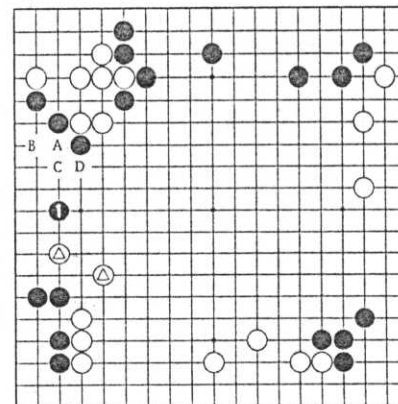
Problem 122. Correct Answer

White should attach and extend with 1 and 3. Because of the presence of White's marked stone, Black does not have much prospect of making territory at the top, but White is building a large moyo on the left side.



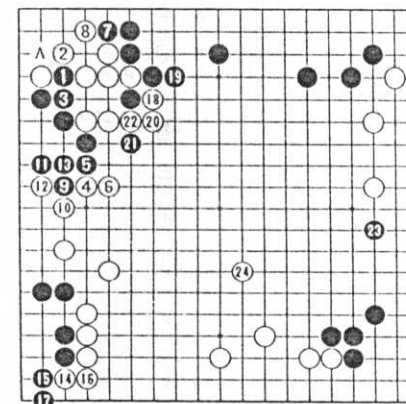
Failure

In the game, Kobayashi pincer with White 1, but Black 2 and 4 were very good moves, neutralizing White's moyo and forcing White to play 5 on the third line. Kobayashi regretted not having played as in the correct answer.



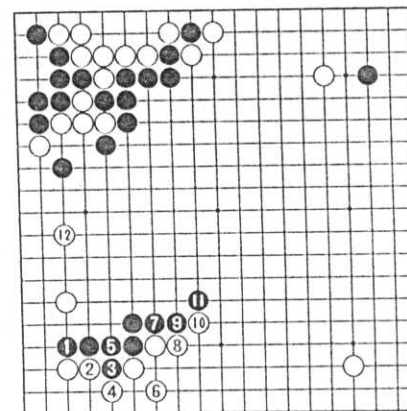
Problem 123. Correct Answer

Black should extend to 1, exposing the thinness the marked stones and taking territory on the left. The cut at White A might seem to be a problem, but Black would capture White with B-White C-Black D.



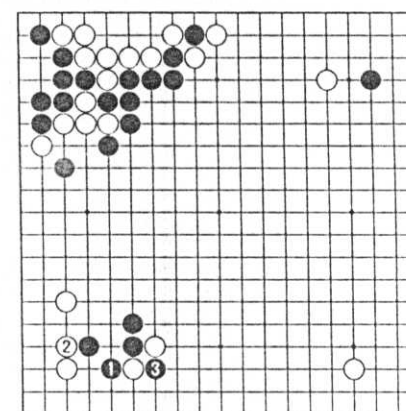
Failure

Kobayashi played 1 and 3. White pincer at 4 instead of defending with A. Black then had to make life, while White made a large moyo at the bottom with the sequence to 24 and took the lead.



Problem 124. Correct Answer

Black blocked with 1, making a thick wall up to Black 11. Although the left side cannot be considered territory, Black can get a clear lead by attacking White when he attempts to make life with 12.

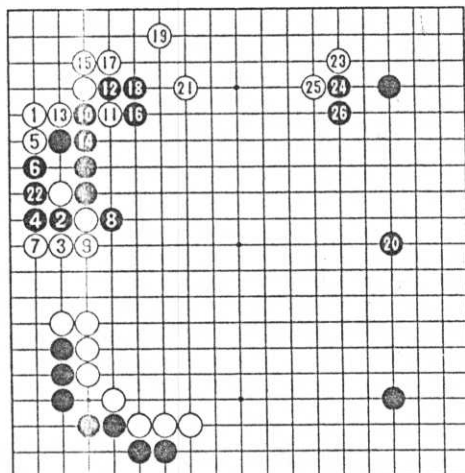


Failure

Black 1 and 3 are the orthodox moves. No one can say that these moves are bad, but they are based only on local considerations and not on a judgment of the overall position.

Problem 125. White to Play

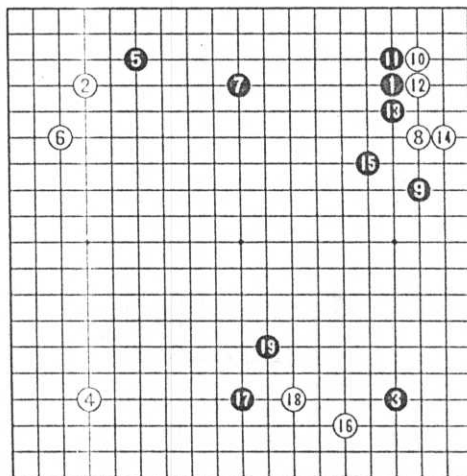
This is the continuation of the game in *Problem 121*. White 1 was a questionable move and worsened White's position. In the top right corner, Black attached and extended with 24 and 26. How should White respond?



秀 藤
行 沢

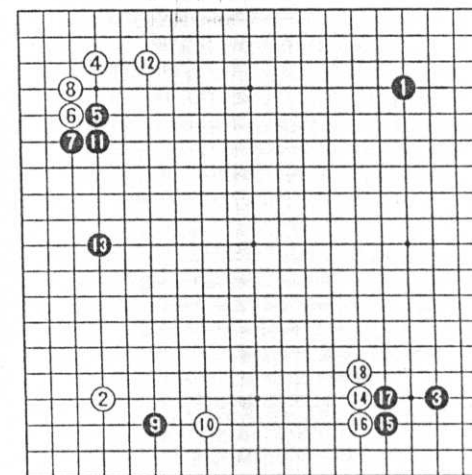
Problem 126. Black to Play

This game, from a preliminary round of the 43rd Oza tournament, was played between Fujisawa Shuko (White) and Yokota Shideaki. White played 18 intending to prevent Black from getting a global moyo. However, Black persisted in this strategy by playing 19. Shuko then played a very creative move that you will not find in any joseki books. Where is that move?



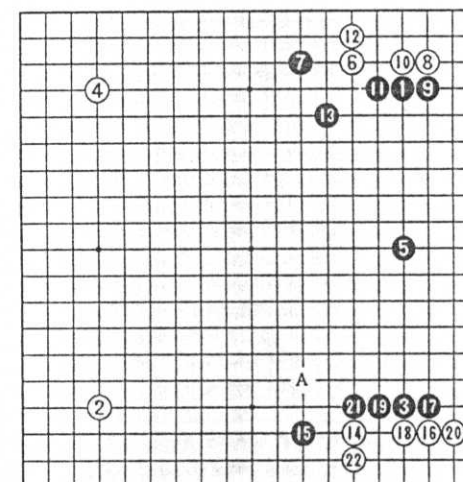
Problem 127. Black to Play

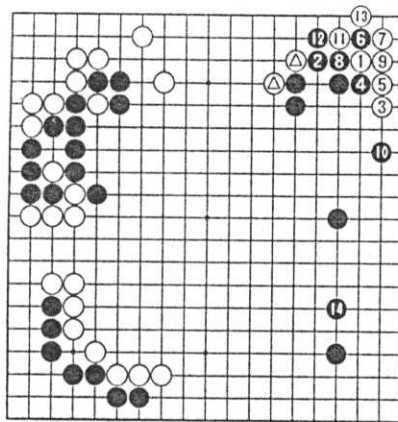
This game is taken from the final section of the 19th Kisei title played between Rin Kaiho (Black) and Imamura Yoshiaki on August 24, 1994. When White pincer at 10, Black switched to the left side with 11 and 13. Then after White 18 Black came back to play in the lower left corner. Taking into account White's thickness in the lower right, where should Black play?



Problem 128. Black to Play

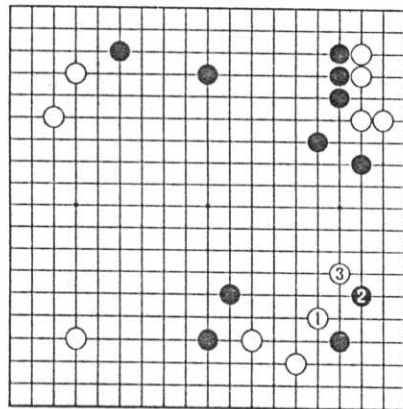
This game, from the playoff between the winner's and loser's sections to decide the challenger for the 24th Judan title, was played between Cho Chikun and Takemiya Masaki (Black) on February 12, 1986. The orthodox move in this position is to defend at A, but Takemiya played another move to build up a huge moyo. What were his next three moves?





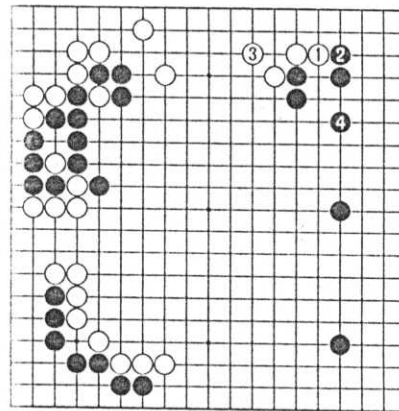
Problem 125. Correct Answer

Since White's prospects at the top are dim and Black's prospects of building a moyo on the right are bright, White should invade the corner with 1 and 3, regarding his two marked stones as light.



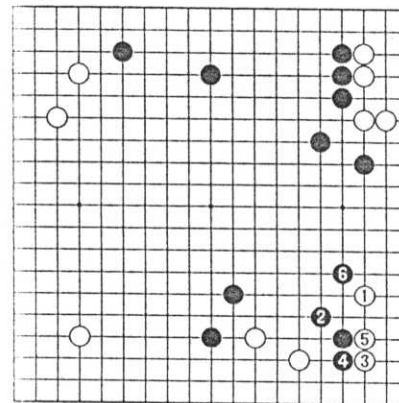
Problem 126. Correct Answer

White played 1 and 3, eliminating any prospects of Black's making a moyo on the right side.



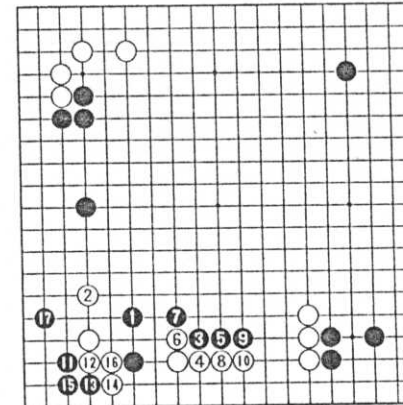
Failure

Following the joseki of *Dia. 1* in *Joseki 2* is not good. White gets the territory at the top, but Black's moyo on the right is much bigger than the top.



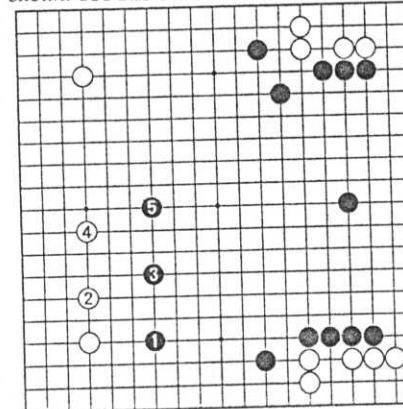
Failure

White 1 is an overplay. All Black has to do is to prevent White 1 from linking up with its allies on the left. If White invades with 3, Black isolates the two white stones with 4 and 6 and makes a gigantic moyo.



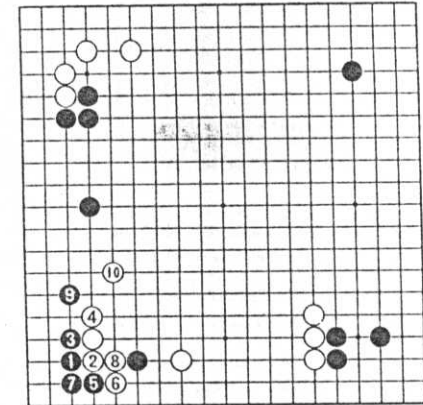
Problem 127. Correct Answer

Rin jumped to Black 1, then pressed White into a low position with the joseki moves to 9. Now the three-stone wall is not working very well. After 10, Black takes the corner with the moves to 17. Black should have no trouble making *sabaki* for his stones at the bottom.



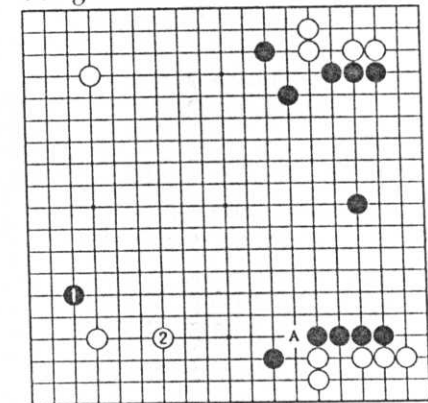
Problem 128. Correct Answer

Black approached with 1 and, when White responded with 2, jumped to 3. Black 5 was an innovative move, typical of Takemiya's cosmic style.



Failure

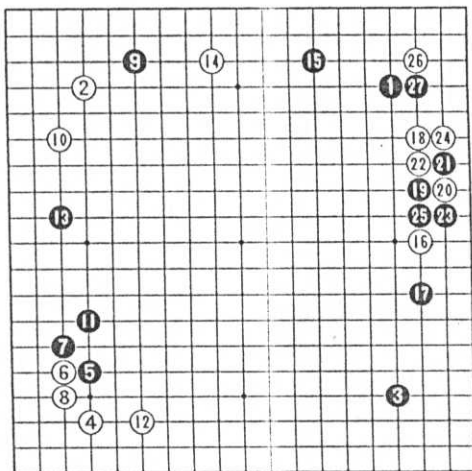
Immediately invading the corner with Black 1 allows White to build a large moyo at the bottom with the sequence to White 10. The three-stone wall on the right is now being well utilized.



Failure

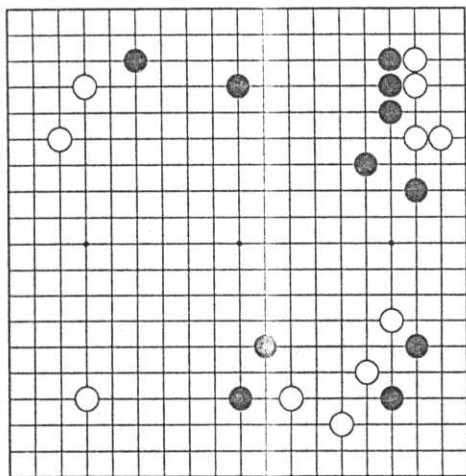
Approaching the corner with Black 1 is in the wrong direction. White answers with 2 and the hane of White A becomes a big threat. The moves in the correct answer defend against this hane from a distance.

Problem 129. White to Play



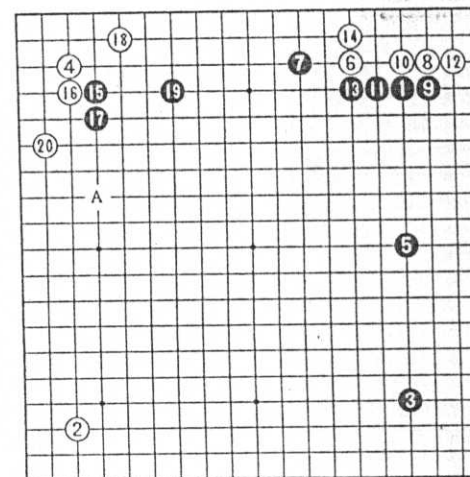
This is the third game of the 33rd Judan title match played between Otake Hideo (White) and Yoda Norimoto on April 6, 1995. Unlike the joseki in *Dia. 4* of *Joseki 9*, Black has a stone at 15. How should White play in this case?

Problem 130. Black to Play



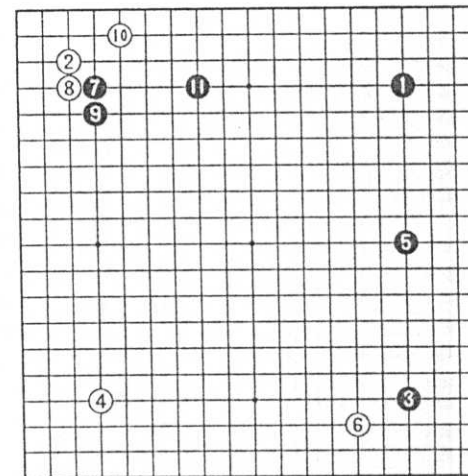
This is a continuation of *Problem 126*. In this position, it is urgent for Black to get thickness. If White were to get thickness here, it would be catastrophic because Black's moyo would be wiped out. How should Black play?

Problem 131. Black to Play

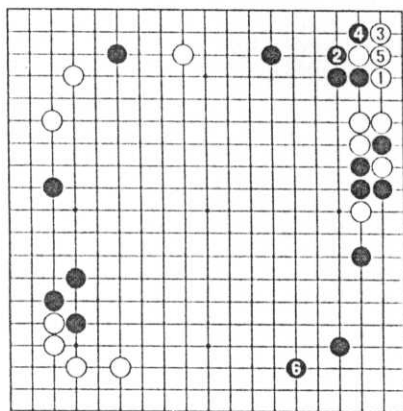


This is from the 4th game of the 9th Kisei title match played between Cho Chikun and Takemiya Masaki (Black) on February 21, 1985. After White 20, Black A completes the joseki, but Takemiya did not play here. Where did he play to expand his moyo and what are White's options at the top?

Problem 132. White to Play

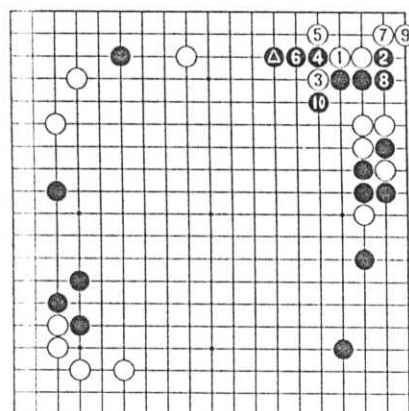


Black 11 was a new move played by Aoki Shinichi against Wang Jianhong in 1986. Fujisawa Shuko highly praised this move. What was its purpose and how did White respond?



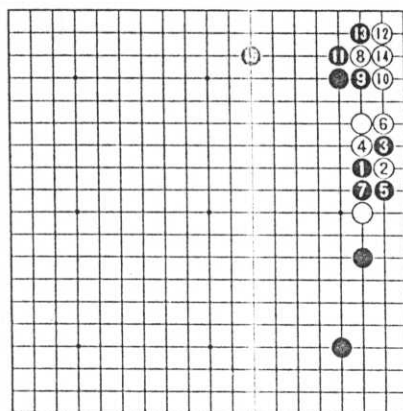
Problem 129. Correct Answer

White 1 is the best move in this position. The result is even after the sequence to White 5. Yoda next played at 6.



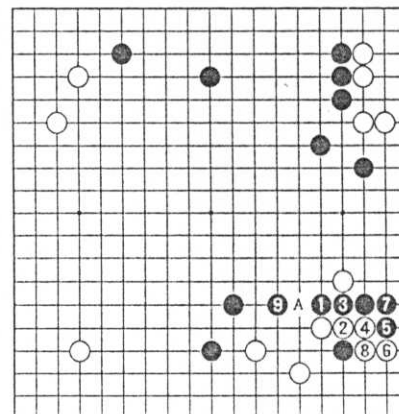
Failure

With the marked stone in place, White 1 is an overplay. White 3 is not possible because of Black 4. After Black 10, the white stones on the right are isolated and they will be an easy target to attack.



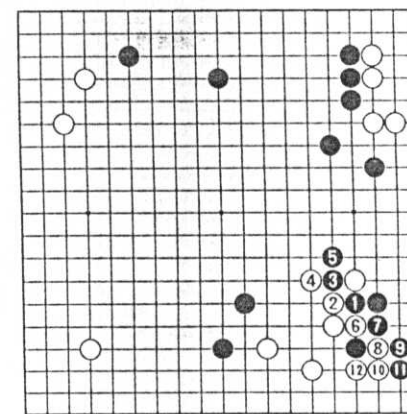
Reference

If Black hasn't made a large knight's extension from the star point, White 10 is a bit submissive. After forcing with 11 and 13, Black can make an ideal three-space extension from his two stones on the right.



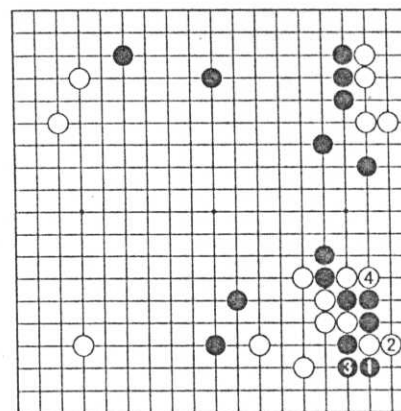
Problem 130. Correct Answer

Black 1 and 3 are severe. White can't play 2 at 3 because of the ladder at A will not work and it is unreasonable for White to fight here. Therefore, White had to be satisfied with a large profit in the corner, while Black gets a gigantic moyo.



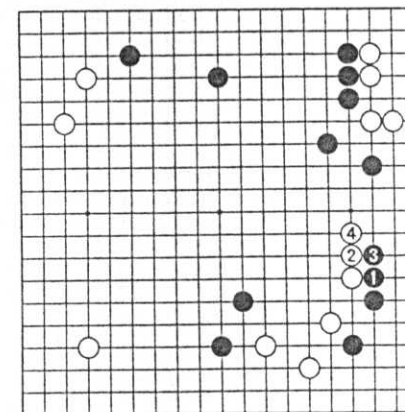
Failure 1

Cutting through with Black 1 and 3 leads to trouble. When White plays 4, the two black stones on the left are left stranded. Moreover, capturing a black stone with 12 gives White a base in the corner and about 15 points of territory.



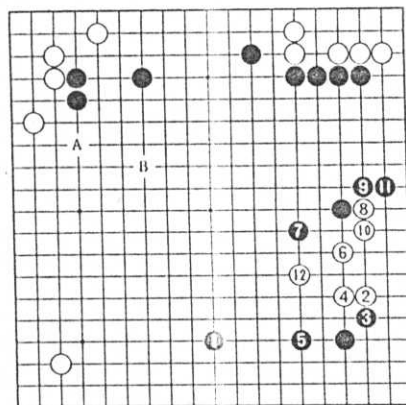
Variation

Black cannot resist with 1 and 3. White will capture three stones with 4.



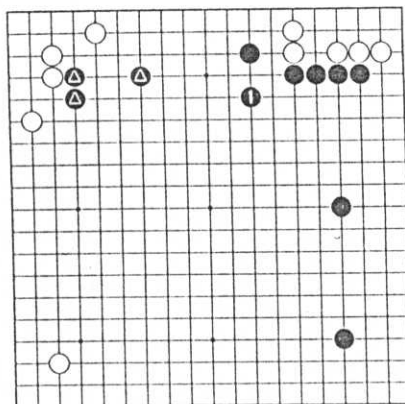
Failure 2

Crawling with Black 1 and 3 is extremely submissive and not consistent with Black's moyo strategy.



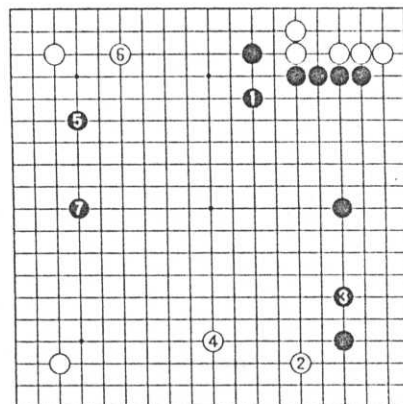
Problem 131. Correct Answer

Black took the last big point at 1. White A in response would not be good because Black would respond with a move around B, making a huge moyo in the center. Instead, White immediately invaded White's moyo with 2.



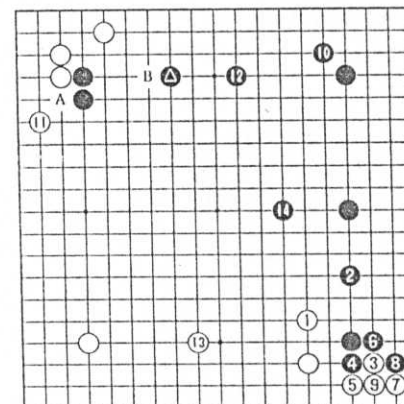
Failure

Completing the joseki in the top right with 1 is not urgent either. The point in playing the marked stones was to indirectly defend this weakness, so to defend again with 1 would be redundant.



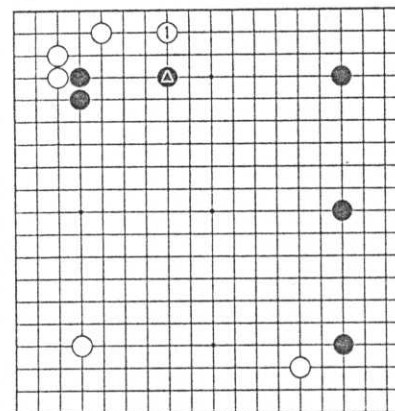
Reference

If Black defends at 1, he may take up a position on the left side with 5 and 7, provoking White to play at the top where his stones in the top right corner have an opening to the upper side.



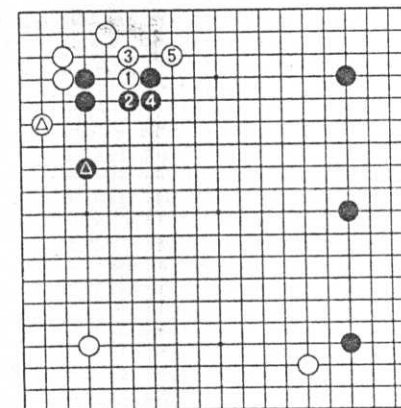
Problem 132. Correct Answer

Black A is not as severe a move as it would be if the marked stone were at B. Therefore, White played elsewhere with 1, although he eventually came back to play 11. Up to 14, Black has made a moyo at the top.



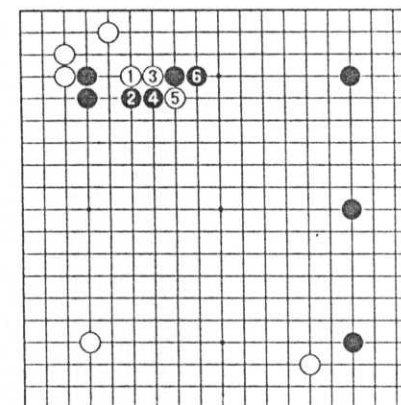
The meaning 2

However, with the marked stone widely spaced, White's intrusion must be made at 1, which is too low to be considered a good move at this stage of the game.



The meaning 1

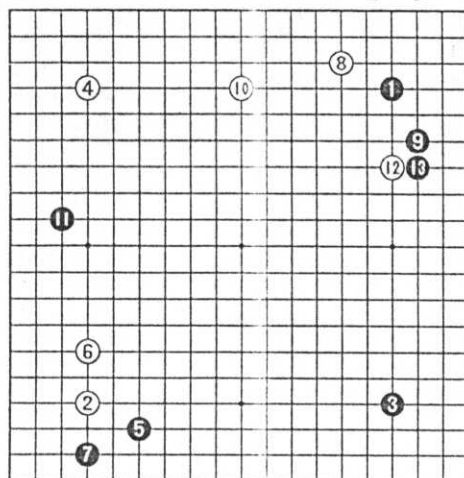
If Black follows the joseki, after exchanging the marked stones, White can easily intrude into the upper side with the moves to 5.



Failure

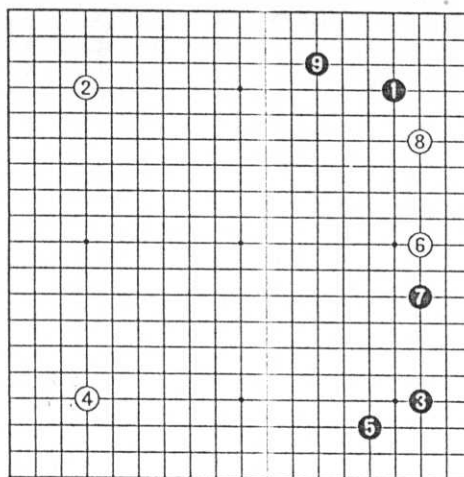
White 1 and 3 are crude moves. The connection between these two stones and their allies on the left is thin, so there is now bad aji at the top for White.

Problem 133. White to play



This game is from the 30th Judan title match played between Takemiya Masaki (White) and Kobayashi Koichi on March 5, 1992. Takemiya played White 12, then returned to the lower left corner to finish off the joseki there. How did White continue and why did he play 12?

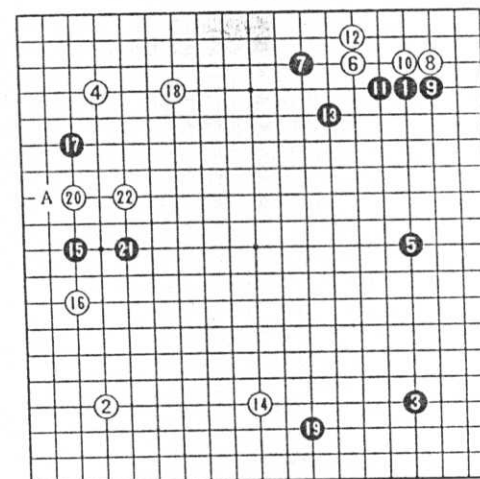
Problem 134. White to Play



This game is from the final preliminary round of the Meijin title played on November 16, 1995 between Ryu Shikun (White) and Kudo Norio. Black 9 was an unusual move. How should White respond?

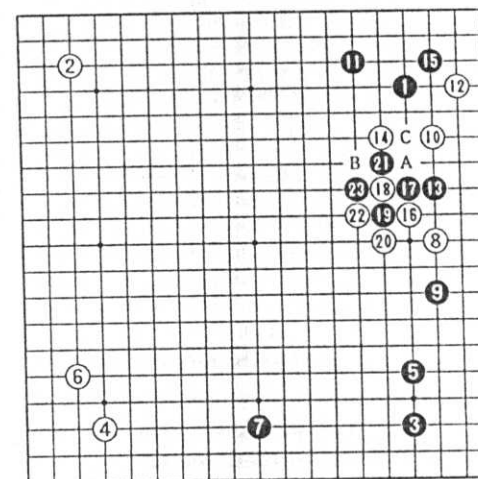
**Problem 135.
Black to Play**

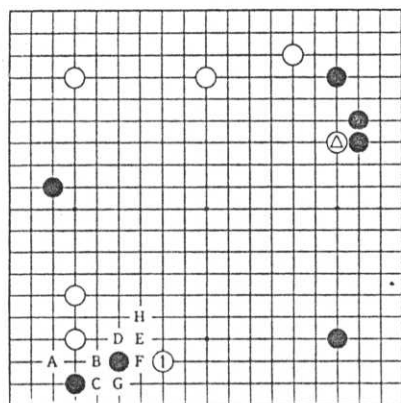
This game is from the 24th Judan title match played between Kobayashi Koichi and Takemiya Masaki on March 27, 1984. After White 20, the joseki is for Black to attach at A, but Takemiya jumped to Black 21, which made a good combination with the next move he played. If you are going to find Takemiya's move, you have to look at the entire left side. Where did he play?



**Problem 136.
White to Play**

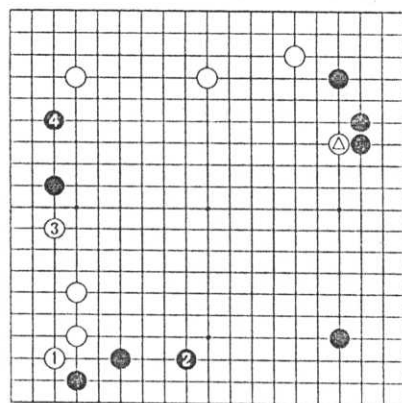
This was a fast game played between Kobayashi Koichi and Ishida Yoshio in 1983. After 17 and 19, there are no set patterns and the players must use their fighting skills. After 23, White could have played the sequence White 19-Black A-White B-Black C, giving Black territory on the right side in exchange for outside thickness, but Ishida probably felt that White 2 was too low for making a moyo, so he chose to fight instead. Where did he play?





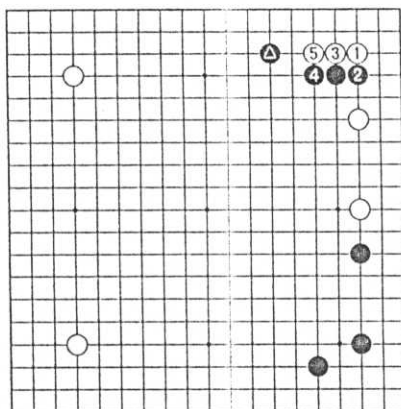
Problem 133. Correct Answer

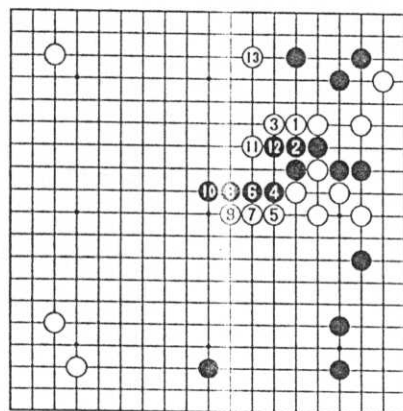
Takemiya played 1, anticipating the joseki Black A–White B–Black C–White D–Black E–White F–Black G–White H. Because of his marked stone, the ladder would be favorable for him.



Failure

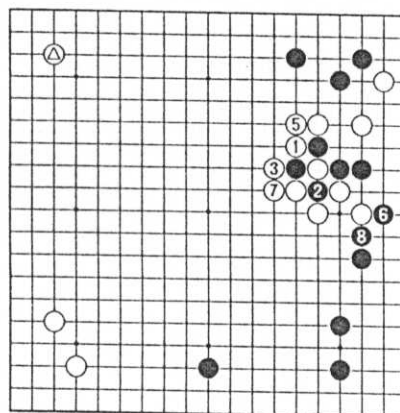
Locally, White 1 and 3 are also good moves, but if White intended to play this way, there would be no reason to have played the marked stone.





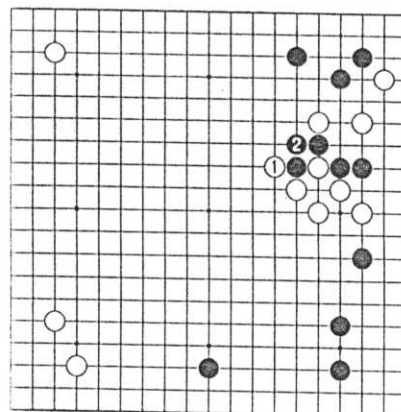
Problem 136. Correct Answer

White extended to 1 and 3, then Black ran out into the center with the sequence to 10. After forcing with 11, White attacked the black group at the top with 13. A tremendous fight ensued.



Not a good idea 4: connects

White could have prevented Black from breaking out into the center by playing 1 to 7, but Black would then link up to his stones below with 6 and 8. Since his marked stone was low, making thickness was not a good idea.

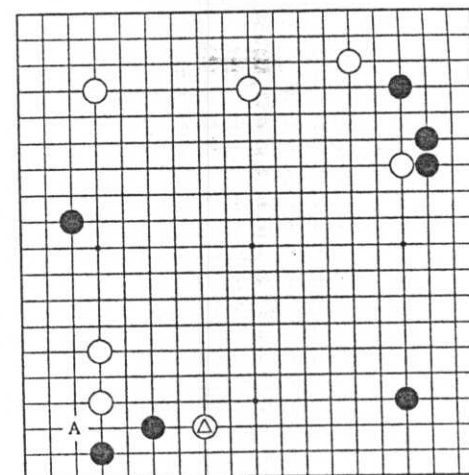


Failure

White 1 would be a serious mistake. After Black 2, the three white stones in the upper right will have a hard time escaping.

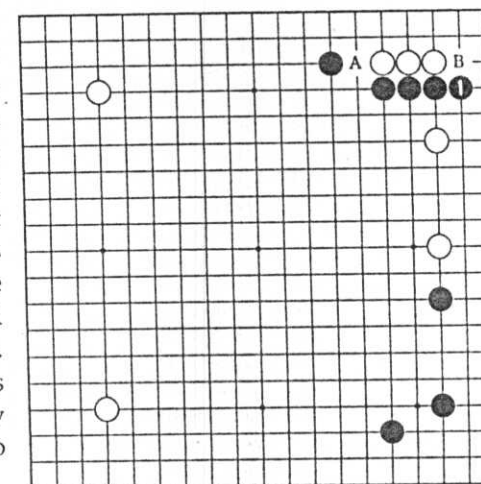
Problem 137. Black to Play

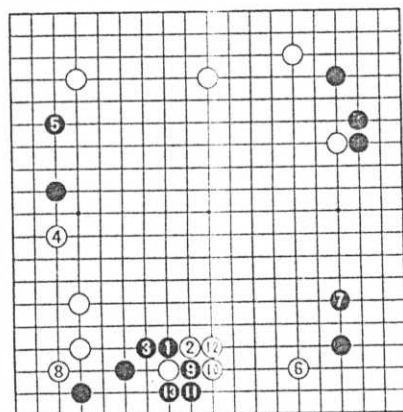
Black is not about to grant White's wishes with the joseki move at A. How did Kobayashi respond to the marked white stone?



Problem 138. White to Play

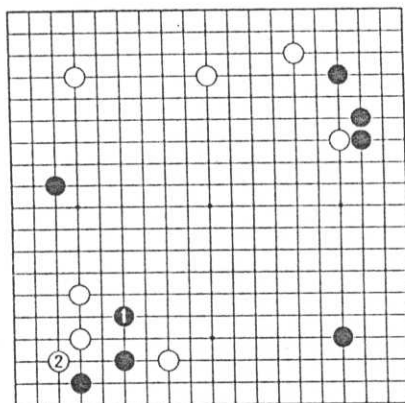
There used to be two josekis that Black could choose from: A and B. However, Black 1 is a new move. Kudo's intention was to force White to crawl along the edge. In that way, he would get enormous thickness and the two white stones on the right side would end up being too close to it. How did White make his corner group secure, and how did he take care of his two stones on the right?





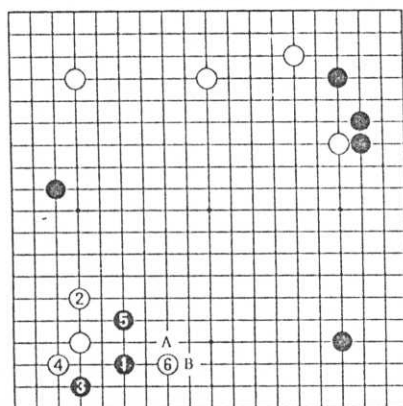
Problem 137. Correct Answer

Kobayashi played Black 1 and 3, and the sequence to Black 13 followed. If White had connected at 9 instead of 8, Black would have played at 8, giving the three white stones in the lower left corner bad shape.



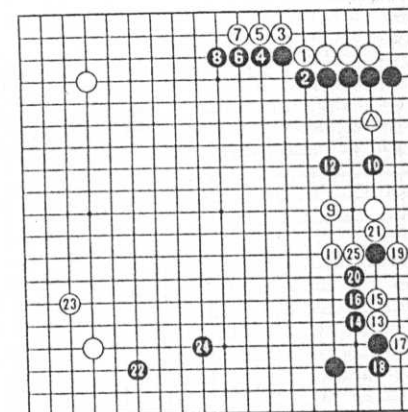
Failure

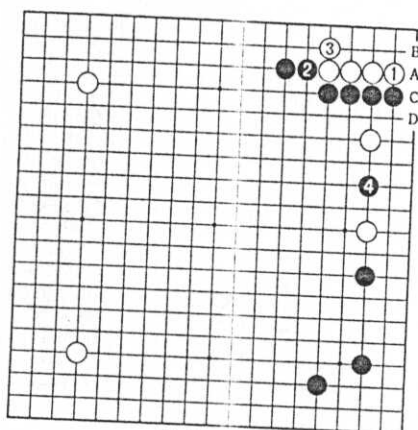
Black 1 is a bad move. To understand why this is so, look at the next diagram.



Reference diagram

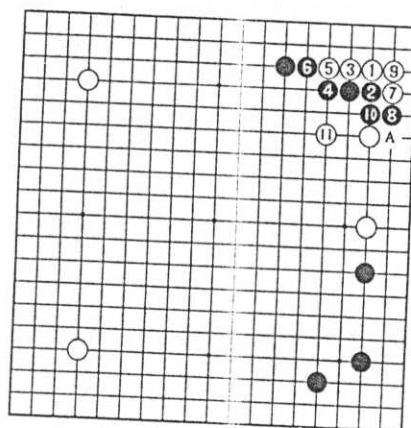
Once Black has exchanged 3 for White 4, he must extend to either A or B. Black would never jump to 5, allowing White to pincer at 6. But this is in effect the result of the failure diagram.





Failure 2

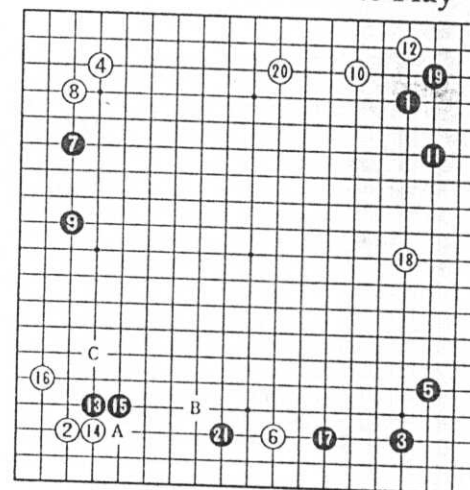
White 1 is the worst move. Black gets sente after White 3, so he can invade at 4. Later, Black A-White B-Black C (or Black D) will probably be sente.



Comparison

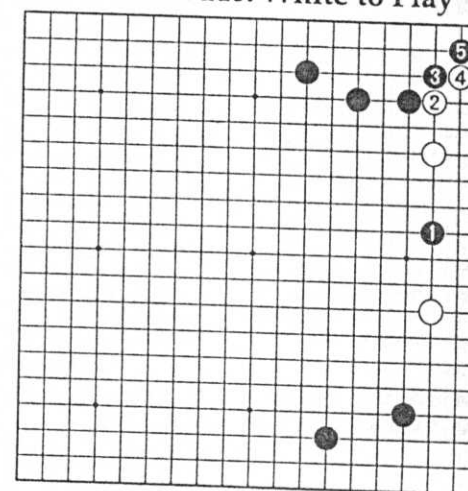
The sequence here is also a joseki, but White ends in sente and can jump to 11. Playing at A is also White's privilege, so White's position on the right side is more secure than in the correct answer.

Problem 139. White to Play

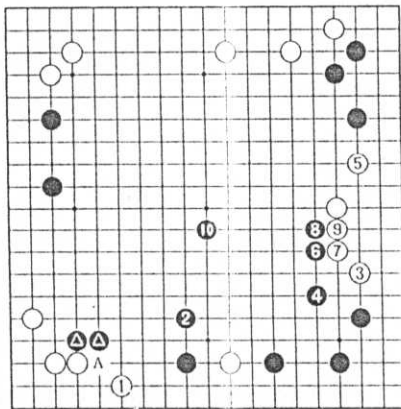


This game is from the 32nd Judan title match played between Otake Hideo (White) and Kobayashi Koichi on March 24, 1994. In the lower left corner Black played a shoulder hit with 13. Instead of playing the joseki move at A, Kobayashi played Black 21 first because he was afraid that White would respond with B instead of C. How did Otake respond to Black 21?

Problem 140. White to Play

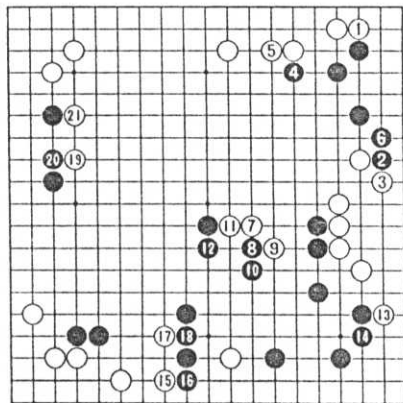


Black 5 is a severe move, but, according to Yasunaga Hajime, White also has an even more severe countermove in this position. Where is that move?



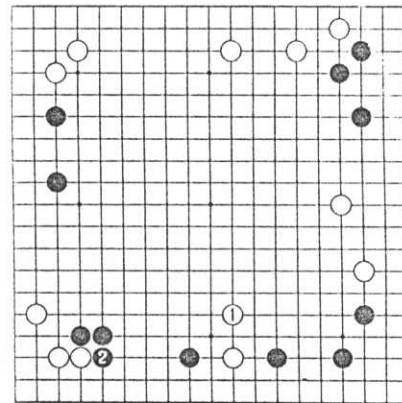
Problem 139. Correct Answer

White slid to 1 to take advantage of Black's omission at A. Otake instinctively felt that giving the two marked black stones bad shape would be so good for him that he could sacrifice the territory on the lower right and play 3 and 5. After Black 10, Kobayashi and the professionals following the game were certain that Black was ahead.



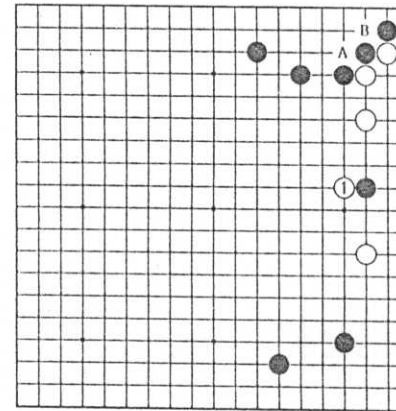
Continuation

But as the game continued it became clear that Otake's instinct in playing White 1 in the correct answer was correct. After 21, it is White who has taken the lead.



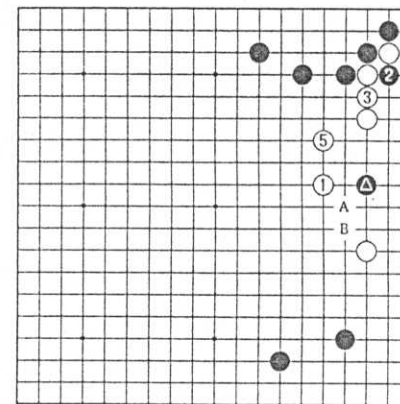
Failure

White 1 allows Black to make an ideal position on the lower left. This would not necessarily be bad for White, but he has missed his chance to take the lead.



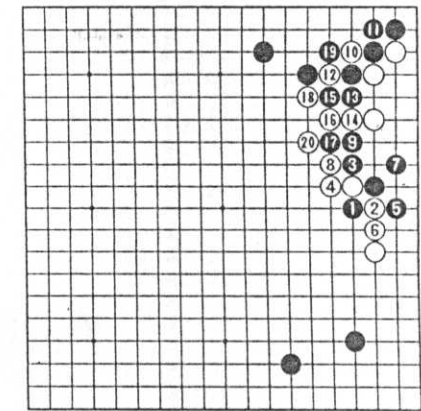
Problem 140. Correct Answer

Yasunaga recommends that White attach at 1. After exchanging A for Black B, White has a number of ways to get *sabaki*.



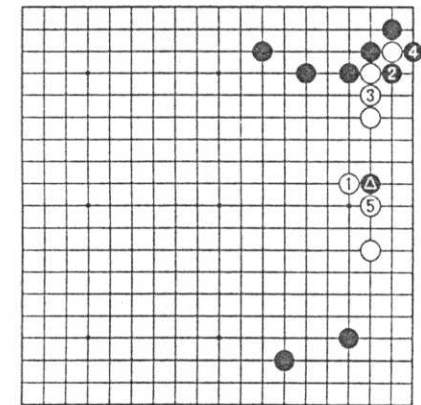
Failure

White 1 is a loose move. When Black captures a stone with 2 and 4, all his bad *aji* in the corner is eliminated, and White has no good way to attack the marked stone. If White 5, Black can escape with A or B.



Continuation

For example, suppose Black plays the moves to 7. White could then force with the sequence to 18 and confine the black stones to the side with 20.



A comparison

If Black plays 2 and 4 after White attaches at 1, White successfully subdues the marked stone with 5.

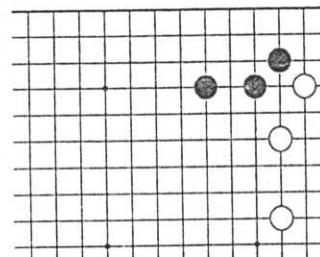
Problems

Part Three

How to Play After the Joseki

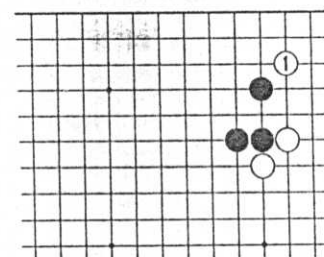
How to Play After the Joseki

Problem 141. Black to Play



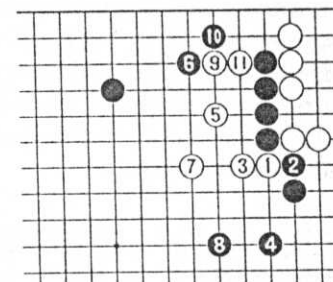
Black wants to stress the top and center, while ending in sente. What forcing moves should he play?

Problem 142. Black to Play



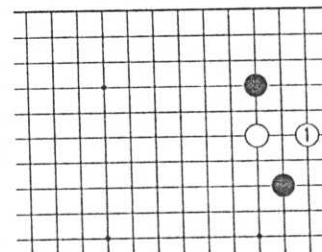
White plays 1 if he wants the corner and the right side isn't important. How does Black respond?

Problem 143. Black to Play



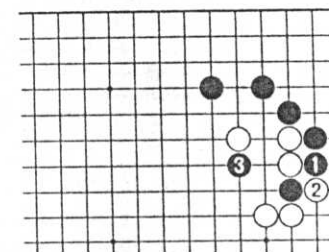
In answer to White 7, Black should defend at the top instead of jumping to 8. However, White 9 is also a mistake, since Black can now link up his four stones on the right with his allies at 6 and 10. How can he do this?

Problem 144. Black to Play

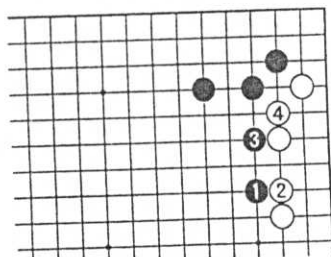


White jumps down to the second line with 1. How does Black respond?

Problem 145. White to Play

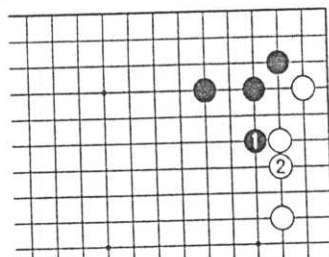


After exchanging 1 for 2, Black attaches at 3. How does White respond?



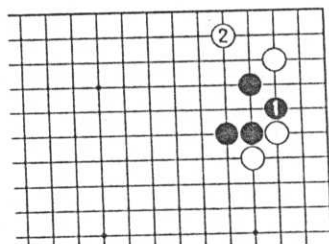
Problem 141. Correct Answer

Black should force with 1 and 3. These moves are joseki. After White 4, Black will play elsewhere.



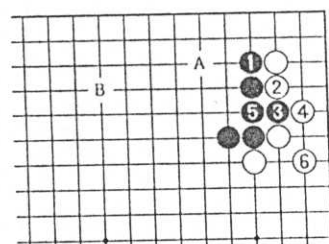
Failure

If Black plays 1, he gets only one forcing move.



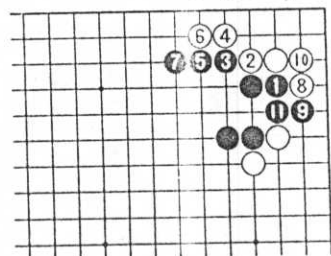
Problem 142. Correct Answer

Black must separate the invading stone from its allies below with 1. White can live in the corner with a move such as 2.



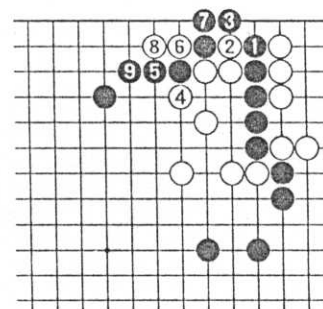
Failure 1

Allowing the white stones to link up with 2 and 4 is too passive. We have seen this position before in Part 1, but White had a stone at A and Black had one at B. In that case, it was a joseki.



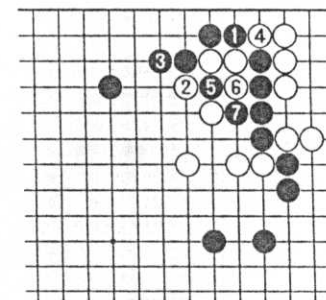
Failure 2

Black 1 is a bit crude. White easily settles his stones in the corner in sente with the sequence to 10.



Problem 143. Correct Answer

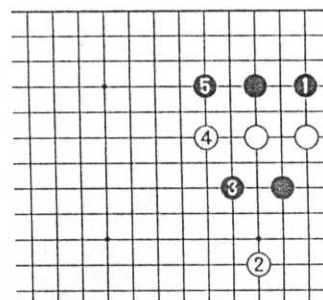
Black 1 and 3 are the only moves that enable Black to link up. White 6 and 8 have no effect in breaking this linkage.



8: connects at 5

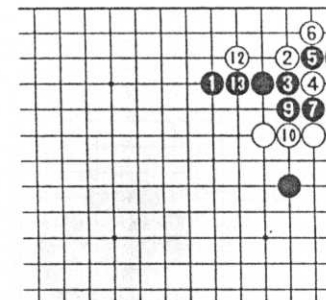
Failure

Black 1 is a serious mistake. White forces with 2 and separates the black stones with 4. Black's fancy squeeze with 5 and 7 is to no avail in saving his four stones.



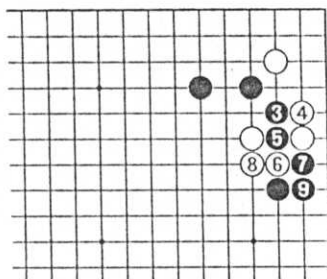
Problem 144. Correct Answer

Black 1 is a big move because it prevents White from invading the corner at the 3-3 point. White can now pincer at 2 and start a fight in the center, but Black is satisfied because he gains a lot of profit when he jumps to 5.



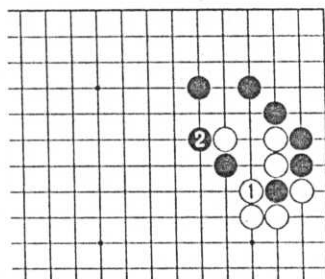
An even result

If Black jumps to 1, White will invade the corner with 2. Black 5 is a tesuji which splits White into two groups, but up to 12, White gets the corner and he can make sabaki with his three stones below. This is an even result, so it is better for Black to choose the correct answer.



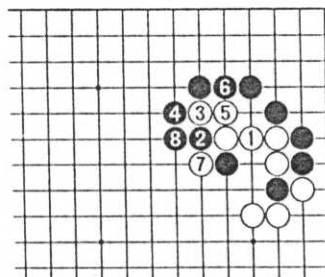
Variation

Black 3 is a strong move. Black cuts through with 5 and 7 and a fight begins after Black connects with 9. This is also an even result.



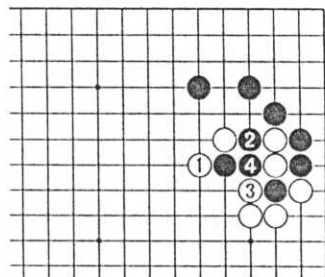
Problem 145. Correct Answer

White should simply capture with 1. After Black 2, White can still aim at a corner invasion.



Failure 1

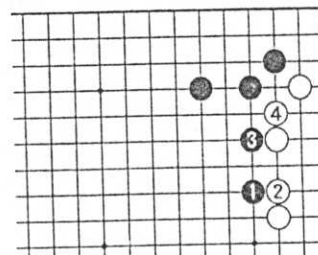
Connecting at 1 makes White heavy. If he tries to push through with 3 and 5, Black gets a thick position after the sequence to 8.



Failure 2

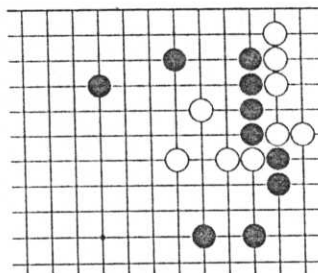
White 1 allows Black to atari with 2 and 4, eliminating one white eye. Black has also eliminated the bad *aji* he had in the corner.

Problem 146. Black to Play



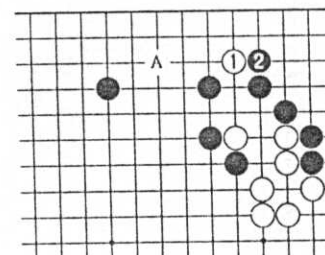
After the sequence from 1 to 4, if Black wants to further thicken his position, where should he play?

Problem 148. White to Play



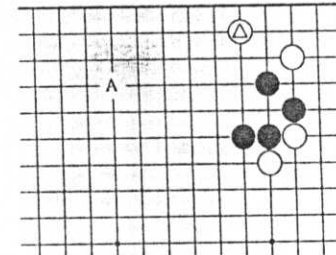
White 9 in Problem 143 failed to capture the four black stones at the top right. However, White does have a move to capture these stones. Where should he play?

Problem 150. White to Play



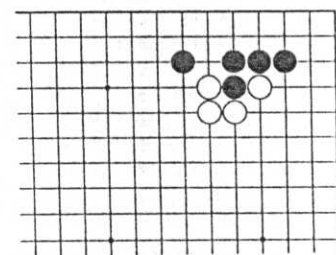
This is the follow-up to the correct answer in Problem 145. White invades Black's territory with 1. If a white invasion at A is not possible, where is White's tesuji to reduce Black's territory?

Problem 147. Black to Play

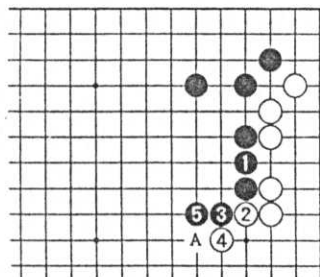


When White plays the marked stone, there is usually a black stone at A. How should Black continue?

Problem 149. White to Play

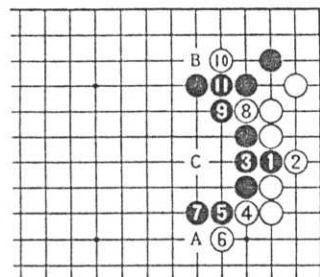


After Dia. 5 of Joseki 10, how should White continue? There are two correct answers.



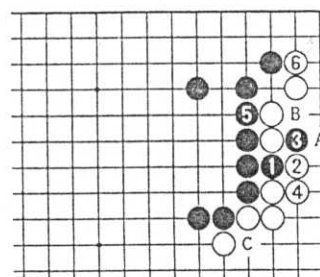
Problem 146. Correct Answer

Black 1 is a thick move. If Black can next push at 2, his thickness will be overwhelming. Therefore, White plays at 2 himself. In answer to White 4, Black can extend to 5 or hane at A.



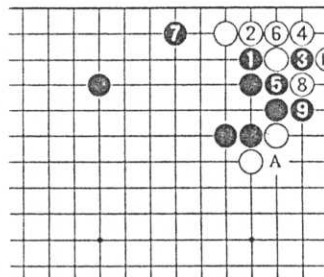
Failure

Black loses a liberty when he plays 1 and 3, so he also loses the option of playing 7 at A. Moreover, in response to White 10, Black cannot play strongly at B, but must meekly submit by connecting at 11. Finally, White can aim at C, which becomes a vital point because of Black's shortage of liberties.



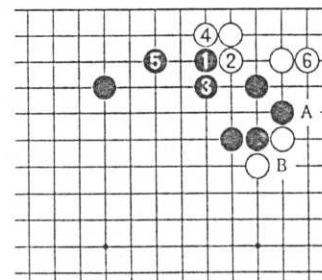
Aji

After 5 in the correct answer, Black can aim at 1 and 3. If White connects at 4, Black 5 becomes a forcing move. However, this move provokes White 6, which loses territory, so Black must have a good reason for playing 5. If White answers Black 3 with A, Black will exchange 4 for White B, then cut at C.



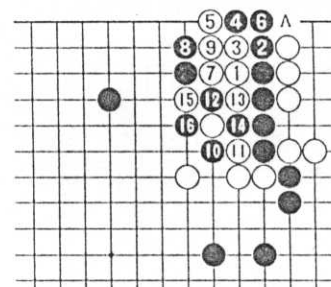
Problem 147. Correct Answer

Black should first force with 1, 3, and 5, then attack with 7. White now has to play 8 and 10 to live, but in the process Black gets a stone at 9, so he no longer has to play at A. On the other hand, if White now plays A, his stones will become heavy and a target to attack. As a result, Black can now take sente and play elsewhere.



Failure

Black 1 is not a good move. After playing 2 and 4, White descends to 6. Since Black A is no longer a forcing move, Black has to play at B.

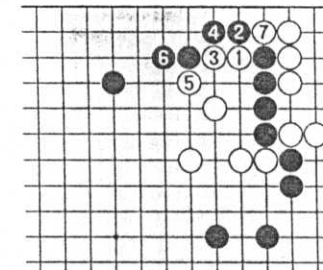


The strongest resistance

The sequence from 2 is the strongest way for Black to resist. After Black 16, an atari at A will start a ko fight. This is a huge ko, so White must be sure that he has enough ko threats before attaching at 1.

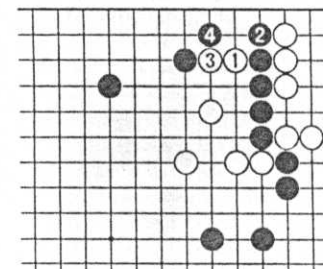
Problem 149. Correct Answer 1

White 1 has two meanings. One is to prevent Black from extending down the right side; the other is to settle his group. If White can next play at A, his stones will become very strong.



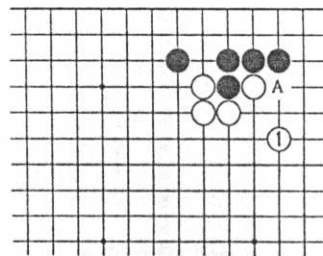
Problem 148. Correct Answer

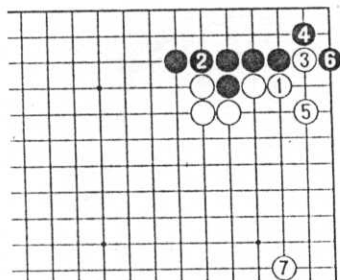
The attachment of White 1 is a tesuji. After White 5, Black has to play 6, but White cuts at 7, and captures the black stones.



Failure

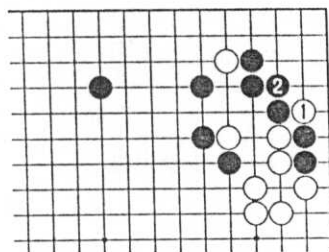
White 3 is a mistake. Black plays 4 and the position reverts to the correct answer of Problem 143.





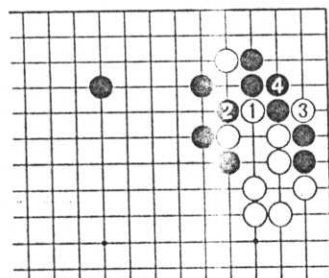
Problem 149. Correct Answer 2

In his book *Revolutionary Joseki: Kajiwarra Style* published in 1979, Kajiwarra Takeo argued that White 1 is the correct move. Black has to connect at 2, so White can play 3 and 5. After Black 6, White extends to 7.



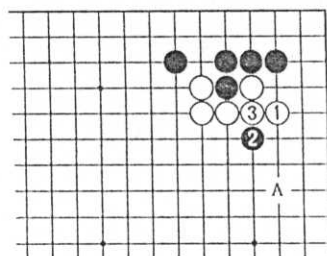
Problem 150. Correct Answer

White 1 is a surprising tesuji. Black has no choice but to answer with 2.



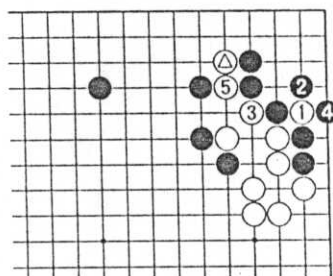
Unsatisfactory

White 1 is a bit crude. Even though White can force with 3, it leaves two white stones in atari.



Failure

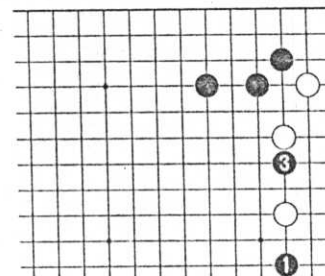
White 1 is a heavy move; it does not give the white group eye shape. After exchanging 2 for White 3, Black can pincer at A, aiming to attack White's heavy group.



Black's failure

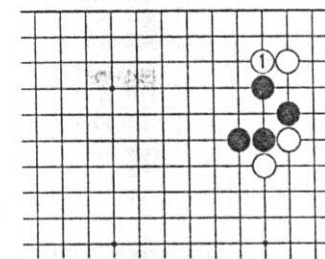
If Black answers White 1 with 2, Black links up his marked stone with 3 and 5.

Problem 151. White to Play



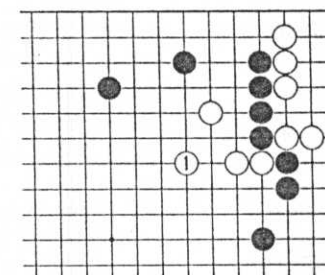
Black 1 and 3 are strong moves. How should White respond?

Problem 152. Black to Play



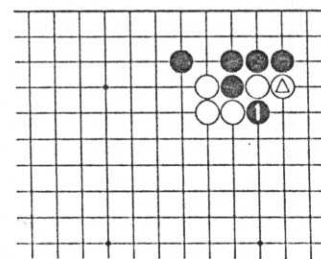
White 1 is another joseki move. How should Black respond?

Problem 153. Black to Play



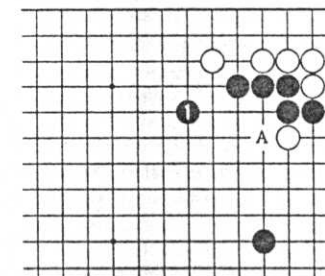
As we saw in *Problem 148*, Black needs another move after White 1 to ensure that his stones at the top are connected. Where should Black play so that he also gets strength in the center?

Problem 154. White to Play

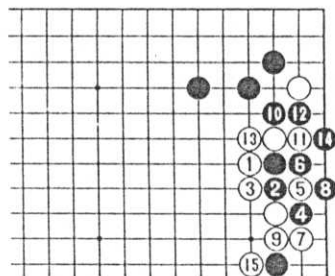


What happens if Black cuts with 1 after White plays the marked stone?

Problem 155. Black to Play

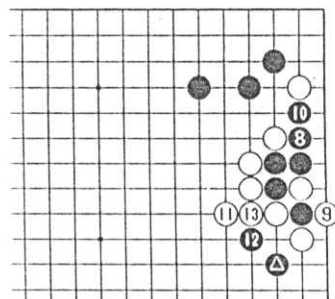


Instead of making solid territory with A, Black expands his moyo with 1. If White plays elsewhere, how should Black continue?



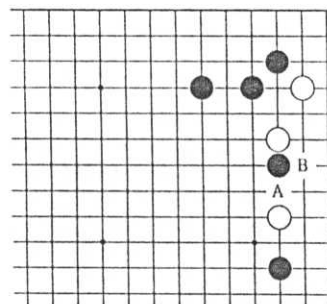
Problem 151. Correct Answer

White 1 is a strong response. With the sequence to 15, White gets thickness while Black gets a large profit in the corner.



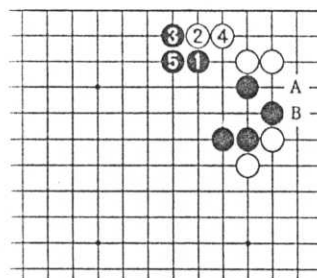
Variation

Black 8 and 10 are also possible if Black does not want to give up the marked stone. Depending on the circumstances, White could play 11 at 12.



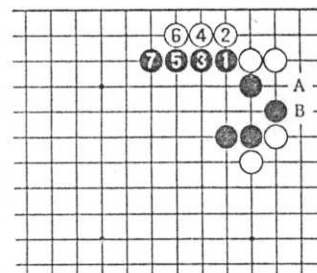
Failure

White A and B are inferior moves, as you will see in later problems.



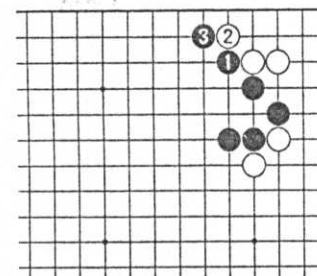
Problem 152. Correct Answer

Black 1 is a powerful attack. White plays 2 and 4 to ensure life, then plays elsewhere. After this, either Black A or B is a forcing move against the white corner group, so Black does not have to worry about the two white stones on the right side. Unlike the correct answer in *Problem 147*, Black does not get sente, but he has managed to completely close off the upper side and confine White to the corner.



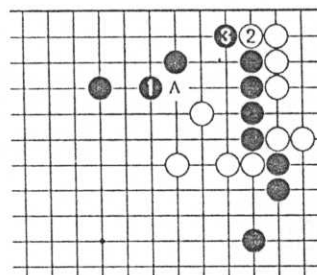
Failure 1

Black 1 is not good because it enables White to crawl with 2 to 6, giving his group greater eye space. Now Black A loses much of its effect as a forcing move and Black B has no effect whatsoever.



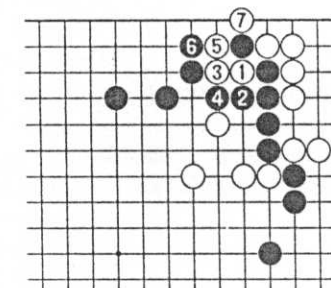
Failure 2

Black 1 and 3 look like a tesuji, but White has good countermeasures against them. See *Problem 157*.



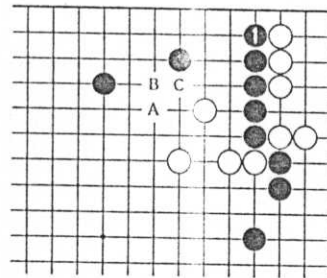
Problem 153. Correct Answer

Black can strengthen his position towards the center and ensure that his four stones on the right are linked up to his allies at the top by playing 1. Black A would also be correct, but Black 1 is more common. Next, exchanging White 2 for Black 3 is the proper continuation.



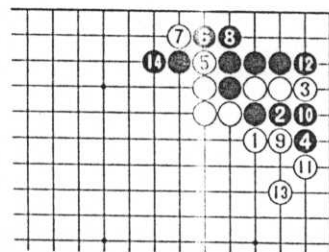
White's aim

White threatens to cut at 1 and capture a stone with the sequence to 7. However, Black becomes even thicker toward the center and White's four stones below will become weaker while ending in gote. Therefore, White should not play this sequence.



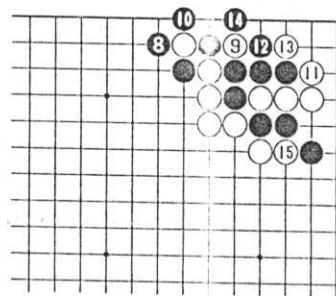
Failure

Black 1 is not a good move. White is left with forcing moves at A, B, and C, so his group in the center will be safe from attack.



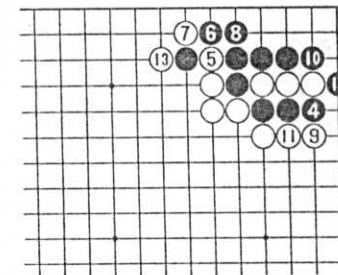
Problem 154. Correct Answer

After exchanging 1 for Black 2, White 3 is a tesuji, intending to sacrifice three stones. Next, White plays 5 and 7 and Black must answer at 8. The sequence ends when White connects at 13. This result is very good for White. Depending on the position, Black can omit 14.



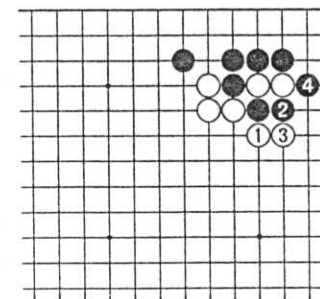
Black's failure 1

Black 8 is a serious mistake. White forces with the sequence from 9 to 13, then captures two stones with 15.



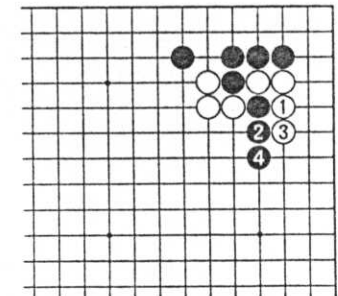
Black's failure 2

Unlike the correct answer, Black 4 here does not create any weaknesses in White's position, so White can squeeze with 9 and 11, then capture a stone in a ladder with 13, getting magnificent outside thickness and confining Black to the corner.



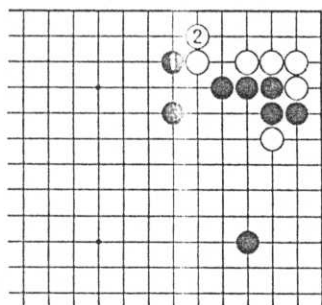
Failure

White 3 may seem natural, but it is not good. When Black captures two stones with 4, there is no longer any *aji* left in the corner.



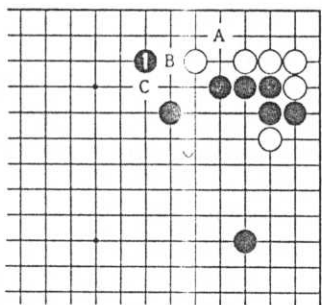
The worst moves

White 1 and 3 are the worst possible moves. White has to save his stones on the right, but he will then lose his three in the center.



Problem 155. Correct Answer

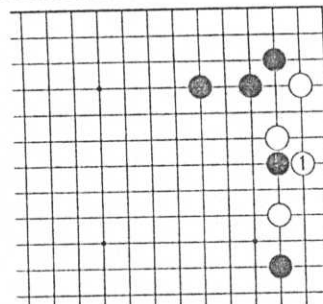
Attaching with 1 is a tesuji. White has to descend to 2 and Black will play elsewhere. He is willing to sacrifice his stone at 1, as he regards it as a forcing move.



Failure

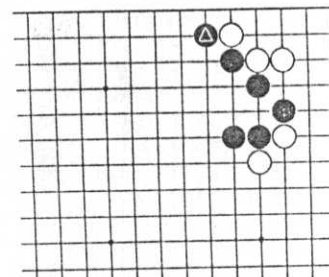
Black 1 is good only if Black is certain that the upper side will become his territory. White does not necessarily have to answer, in spite of Black's having a severe move at A. White can defend against this peep by exchanging B for Black C.

Problem 156. Black to Play



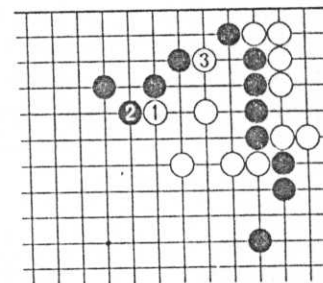
This time White hanes at 1. How should Black respond?

Problem 157. White to Play



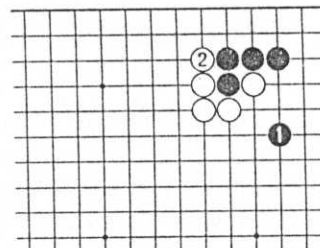
How does White respond to the marked black stone? There are two correct answers.

Problem 158. Black to Play



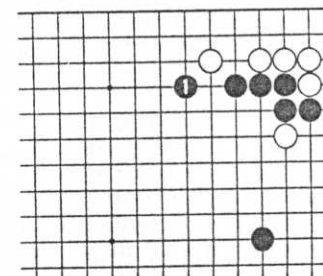
White 1 and 3 seem to be a good tesuji combination for trapping the black stones. However, Black has a good move to foil White's plans. Where should he play?

Problem 159. White to Play

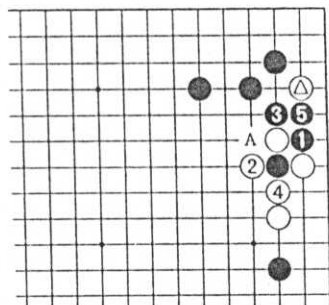


If Black extends to 1, White will play 2. If Black plays elsewhere, where will White play next?

Problem 160. White to Play

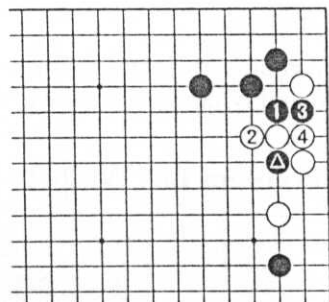


Black can also expand his moyo with 1. How does White respond?



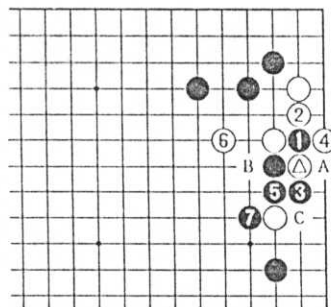
Problem 156. Correct Answer

The crosscut of Black 1 is an excellent tesuji. Black will capture the marked stone with 3 and 5. If Black has more ko threats than White, he might want to fight a ko by playing at A instead of 5, which would take a potential eye away from the white group.



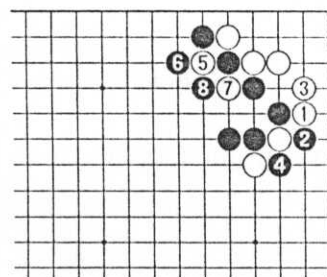
Failure

Black 1 fails in this case. White refuses to be forced into a low position with the sequence White 3-Black 2-White 4; instead he stands at 2. This is not such a bad result for White as he has separated the marked stone from its allies.



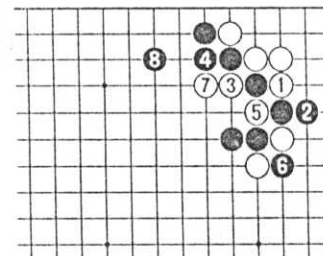
Variation

If White ataris with 2, Black can capture the stone below with the sequence to 7. However, if White has more ko threats, he can play 4 at 5, followed by the sequence Black A-White B-Black C. White would then start a ko by capturing the marked stone.



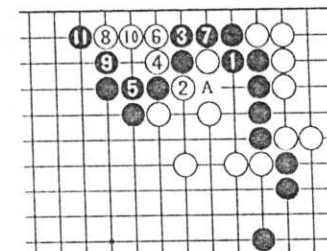
Problem 157. Correct Answer 1

White 1 and 3 are one way to shatter Black's hopes of capturing the two white stones in the corner. Black has no choice but to capture with 4, so White can cut at 5. The result after Black 8 is advantageous for White.



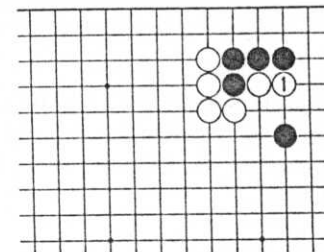
Problem 157. Correct Answer 2

White can also play 1, making *miai* of 2 and 4. Black 2 is the best response — White still can't cut at 4, but he can escape into the center with 3 to 7 for a good result.



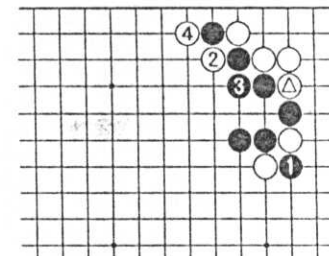
Problem 158. Correct Answer

Black 1 is a calm response. If White persists by playing the sequence to 10, Black can capture four white stones by playing 11. Black can get two eyes for his own group by playing at A any time he wants.



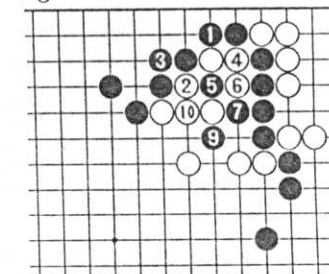
Problem 159. Correct Answer

White 1 creates a lot of *aji*. Black will have a hard time finding a good response. See Problem 164.



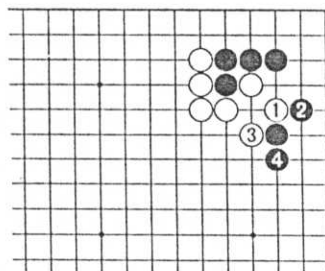
Mistake

After White plays the marked stone, Black 1 does not prevent White from cutting at 2. After 4, White has broken out into the top for a good result.



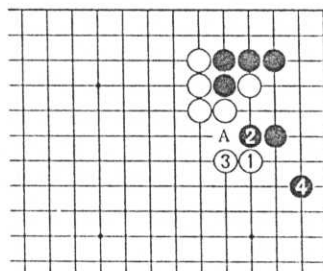
Failure

If Black plays 1, his stones on the upper right are dead after the sequence to White 10.



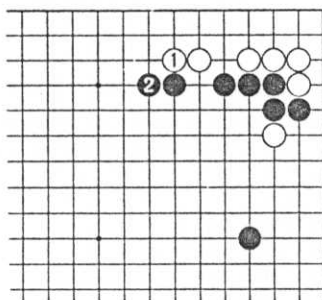
Failure 1

White 1 and 3 are crude moves. Black will have an easy time linking up his stones to the outside. With good play, White should be able to keep Black from getting into the right side.



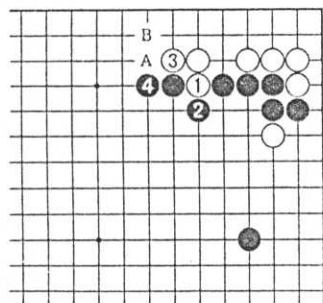
Failure 2

White 1 and 3 are insufficient. Black will slide to 4 and aim to push through with A next.



Problem 160. Correct Answer

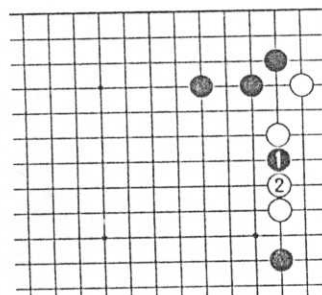
White should exchange 1 for Black 2, then play elsewhere.



Failure

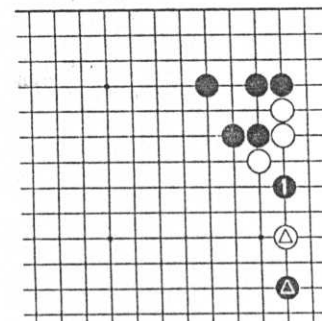
Exchanging White 1 for Black 2 before playing 3 is not good because White fills one of his own liberties. Black A now becomes a severe move after 4, since Black B will be sente.

Problem 161. Black to Play



White answers Black's attachment at 1 with 2. How should Black respond?

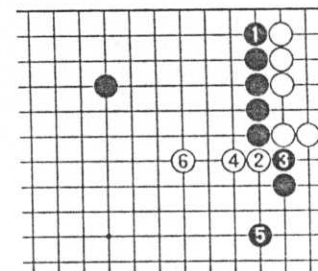
Problem 162. White to Play



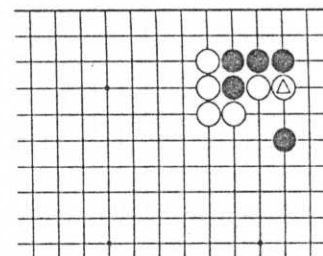
In this variation of Dia. 2 of Joseki 2, White made a wide extension with his marked stone and Black attacked with his. How should White answer Black's invasion at 1?

Problem 163. Black to Play

In answer to Black 1, White cuts through Black's position with 2 to 6, aiming to erase his moyo at the top. However, Black has a set of forcing moves against the white stones in the corner. What are these moves?

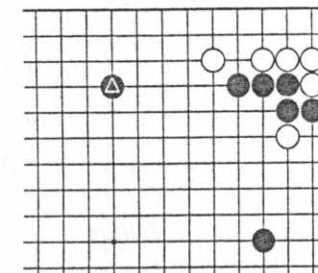


Problem 164. Black to Play

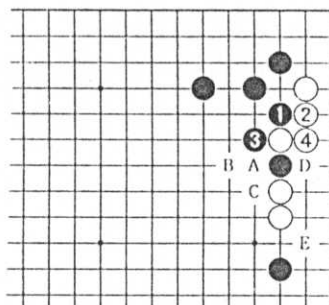


After White plays the marked stone, how should Black respond?

Problem 165. Black to Play

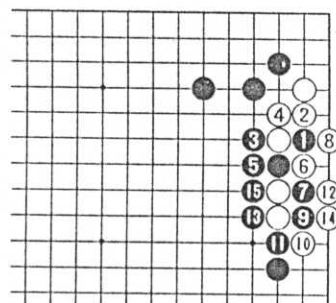


How should Black expand his moyo while fully utilizing his marked stone?



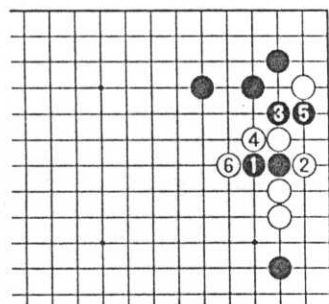
Problem 161. Correct Answer

Black should force White into a low position with 1 and 3. After White connects with 4, Black should leave the position as it is, hoping to exploit White's bad *aji* around here. Black always has forcing moves at A, B, and C, so he has influence towards the center. Moreover, Black A-White D-Black E is Black's forcing sequence.



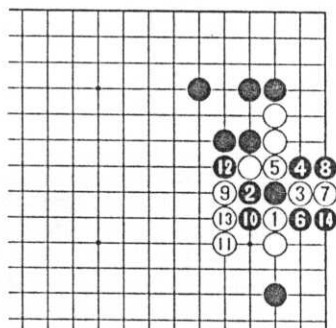
Variation

If Black wants thickness on the outside, he will play the sequence to 17. The difference between this and the correct answer is that White gets sente, more territory with an opening to the lower right side, and no bad *aji* in the center.



Failure

Black 1, 3, and 5 are in the wrong order. The loss of the two black stones is bigger than the loss of the white stone in the corner.



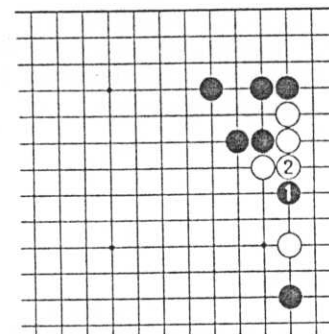
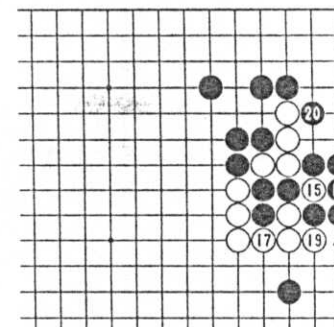
Problem 162. Correct Answer

White should set up a squeeze with 1, 3, and 5. When Black cuts at 6, White descends to 7, sacrificing two stones, and squeezes with the sequence to 13.

18: connects

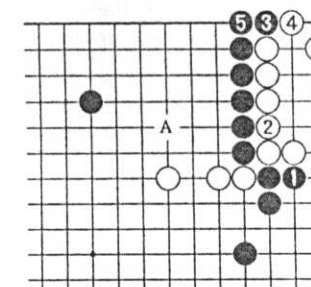
Continuation

White next throws in at 15 to take away Black's eye; he then continues to squeeze with 17 and 19. Later, White can play A as a forcing move to complete his thickness on the outside. If this thickness is advantageous to White, Black should not invade at 1 in the problem diagram.



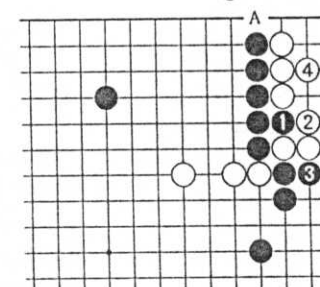
Failure

White 2 is a heavy move, leaving White open to a severe attack.



Problem 163. Correct Answer

Black should force with 1, 3, and 5 to gain thicker positions on the right and at the top. After this, playing Black A is the usual move.

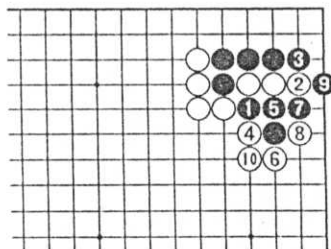
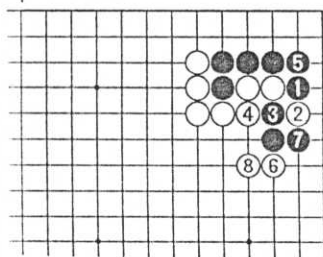


Failure

Black 1 is a crude move. Black 3 may still be a forcing move, but White answers it with 4 and Black can no longer force around A as he did in the correct answer.

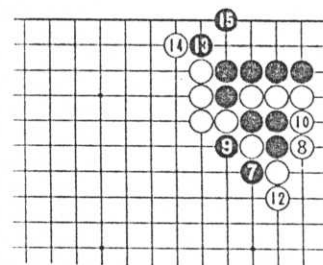
Problem 164. Correct Answer

Black should play the hane of 1. However, White 2 to 6 is a tesuji combination that inhibits Black's advance down the right side.



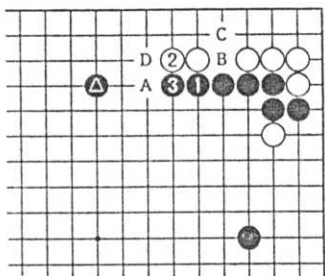
Failure

The cut of Black 1 is just what White is hoping for. White plays 2, adding another stone to his sacrifice, then squeezes with 4 to 8. With 10, White makes massive thickness.



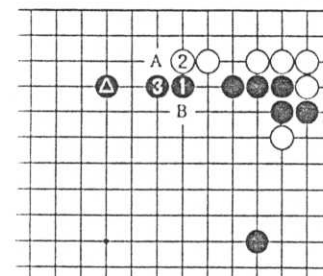
Even worse 11: connects

The atari of Black 7 is a serious mistake. White squeezes with 8 and 10, and the six black stones in the center will become a target to attack after White 12.



Problem 165. Correct Answer

Black should push straight ahead with 1 and 3, linking up with the marked stone. Playing the hane of White A is risky because Black can cut through with the sequence Black B-White C-Black D.

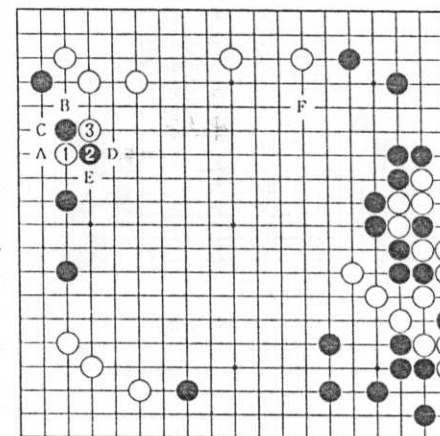


Failure

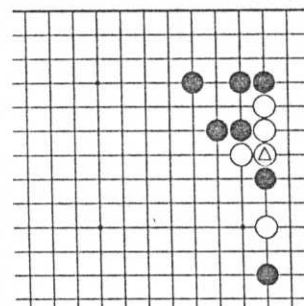
Black 1 and 3 are not appropriate. White doesn't mind if Black later turns at A because the marked stone will be too close to his two-stone wall. Black B instead of 1 is not good either.

Problem 166. Black to Play

This is a game played between Kobayashi Koichi and Nie Weiping in the Japan-China Go Exchange in 1983. Nie attached and crosscut with White 1 and 3. Nie said that he expected the sequence Black A-White B-Black C-White D. He would then be able to expand his moyo by jumping to White F. However, this was wishful thinking on his part. How did Kobayashi shatter Nie's plan?

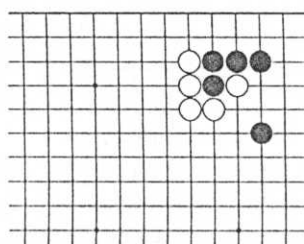


Problem 167. Black to Play



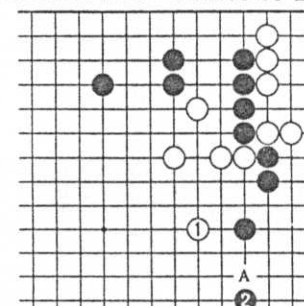
How should Black play after White connects with the marked stone?

Problem 169. Black to Play



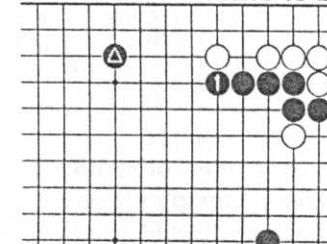
If it is Black's turn to play, how should he play to avoid getting confined to the corner?

Problem 168. White to Play

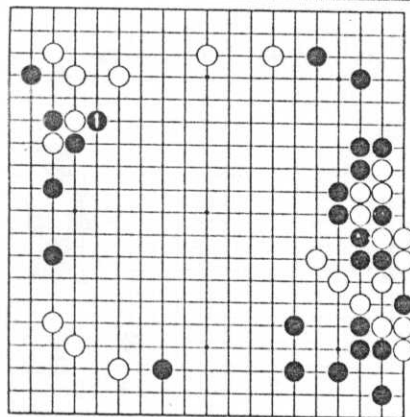


Black A is the correct response to White 1. However, if Black extends to 2, where is White's severe tesuji?

Problem 170. White to Play

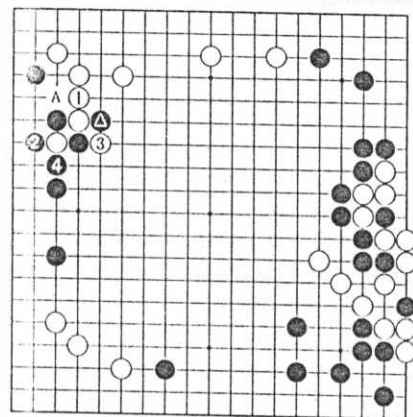


The marked stone is now on the third line. How should White respond to Black 1 in this case?



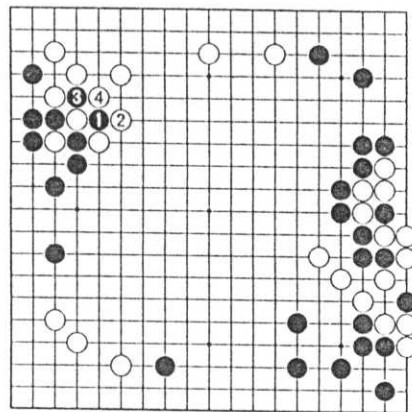
Problem 166. Correct Answer

The atari of Black 1 was a strong counter.



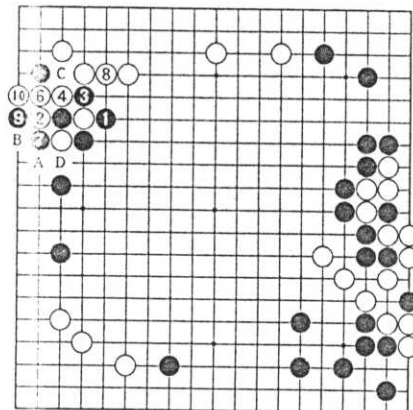
Black's intention

If White 1, Black captures with 2 and 4. White needs another move to stop the marked stone, so he doesn't end in sente. If White A instead of 3, capturing at 4 is also good for Black.



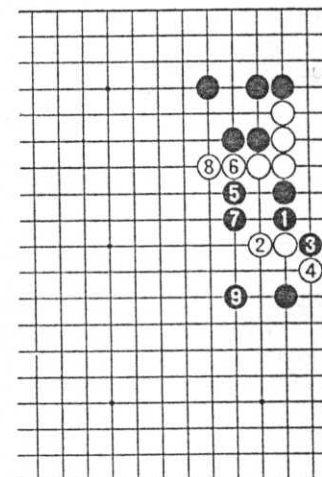
The difference

After the sequence to White D in the problem diagram, if Black cuts at 1, White plays 2 and 4, sacrificing a stone to make good shape.



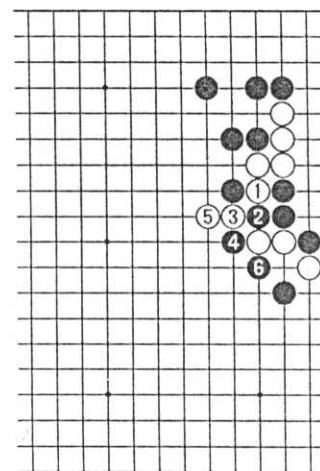
The game continuation

Nie played 2 and 4, hoping for a better result than shown above, but Black 9 was a nice tesuji. Now after 10, Black A would force White to answer with B (otherwise Black C captures the four white stones), so White cannot escape at D.



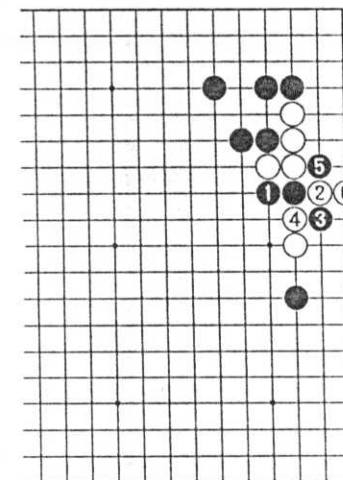
Problem 167. Correct Answer

The tesuji combination of Black 1, 3, and 5 is a good invasion tactic. These moves split White into two groups and he cannot rescue both of them. With the sequence to 9, White is in serious trouble.



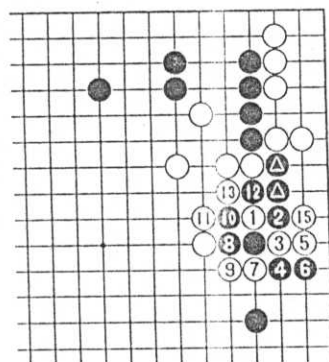
Variation

Cutting through with 1 and 3 does not work. Black easily captures White with 4 and 6.



Failure

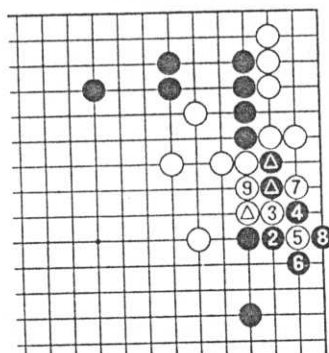
Black 1 is a crude move. White plays 2, 4, and 6, reverting to the correct answer of Problem 162.



14: connects

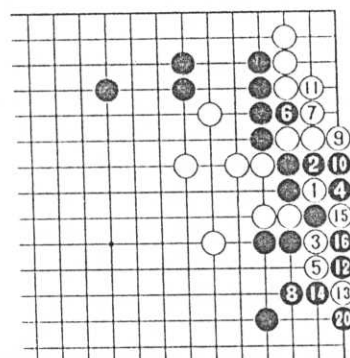
Problem 168. Correct Answer

White attaches with 1 and crosscuts with 3. White can now squeeze with the sequence to 13 and capture all the black stones by playing at 15.



Variation

Black could also respond to the marked stone with 2, but White can still capture the two marked black stones by cutting at 5, followed by 7 and 9.

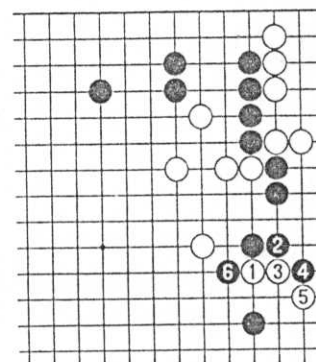


17: at 15; 18: at 16;

19: at 12; 21: at 15

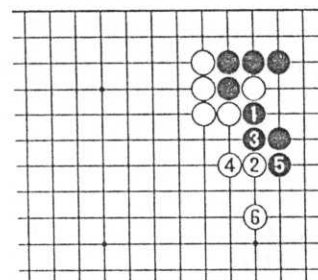
Ko

White could also cut at 1, but this leads to a complicated ko fight. Black 12 is the strongest response, turning the ko into a two-step ko. If White loses this ko fight, Black will become thick on the right. In any case, since White can easily capture two crucial stones (the marked ones in the previous diagram), there is no need for him to start a difficult ko fight.



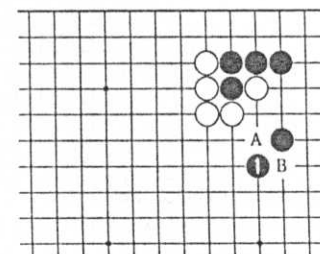
Failure

White 1 is not an appropriate tesuji here. Black responds calmly with 2. If White persists in his attack, Black ruins White's shape with 6. If Black plays 2 at 3, White crosscuts with 2 and Black is in trouble.



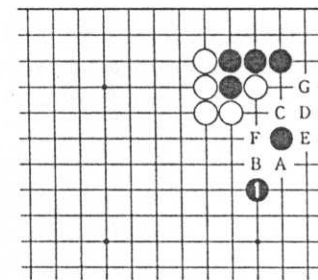
Failure 1

Cutting at Black 1 and capturing an unimportant stone is not good. White can play 2 and advance down the right side with the sequence to 6.



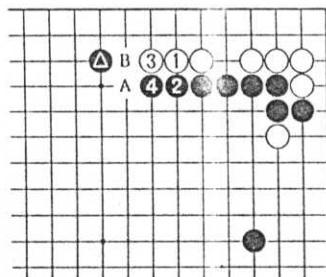
Problem 169. Correct Answer

Black 1 makes good shape and ensures a link-up with his allies above. If White A, Black plays B and his stones are still linked up.



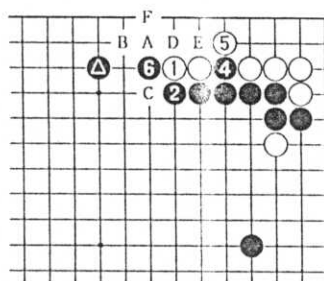
Failure 2

Black 1 is too thin — the bad *aji* of White A could be quite annoying. If Black responds with the sequence Black B–White C–Black D–White E–Black F–White G, he would find his stones separated.



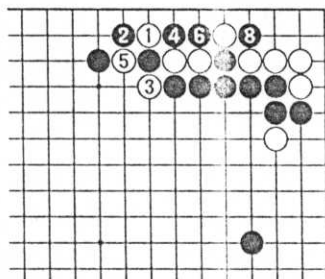
Problem 170. Correct Answer

White should crawl twice with 1 and 3. After Black 4, White can aim at the hane of White A, so if Black is bothered by this move, he should defend at B if he has a chance.



Failure

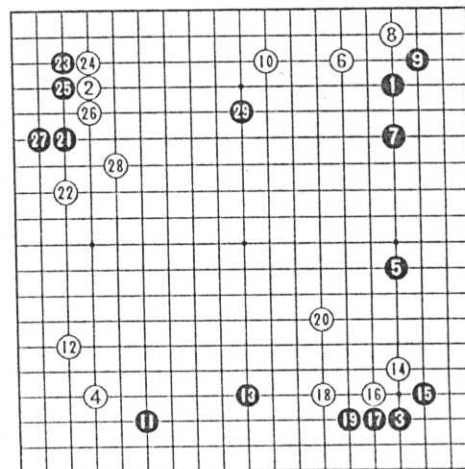
Playing elsewhere with White 3 is a mistake because Black will play 4 and 6. If White then plays A, aiming at the cutting point of C, Black will play the sequence Black B-White C-Black D-White E-Black F, and the white stone at C will be isolated between two strong black positions.



Even worse 7: connects (above 3)

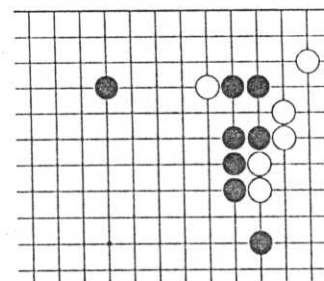
If White resists by capturing a stone with 3 and 5, Black will capture the white stones in the corner with the sequence to 8.

Problem 171. White to Play



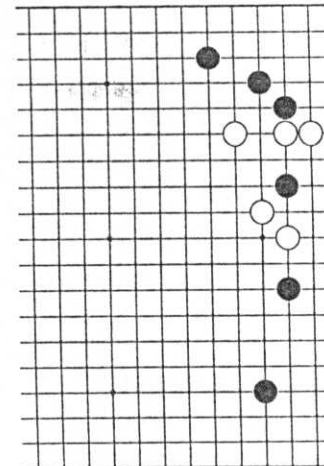
This problem is taken from a game played in the 15th Meijin league between Cho Chikun and Otake Hideo (White). Two basic josekis have been played in the upper right and left corners. Black plays 29 to erase White's moyo. How should White respond?

Problem 173. Black to Play



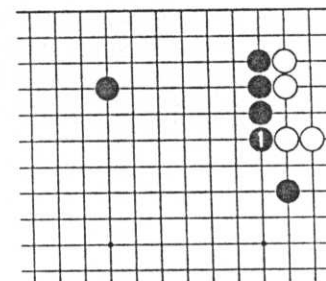
The joseki is over, but Black still has a good move to intimidate the white group in the corner. Where should he play?

Problem 172. Black to Play

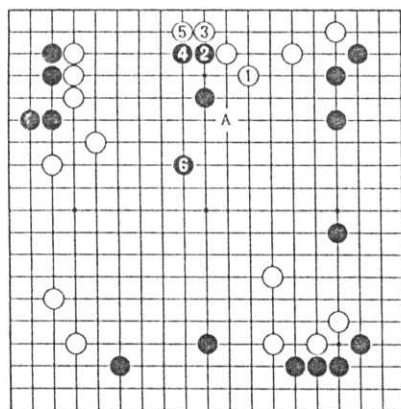


After the joseki in Dia. 2 of Joseki 9, how should Black break out into the center?

Problem 174. Black to Play

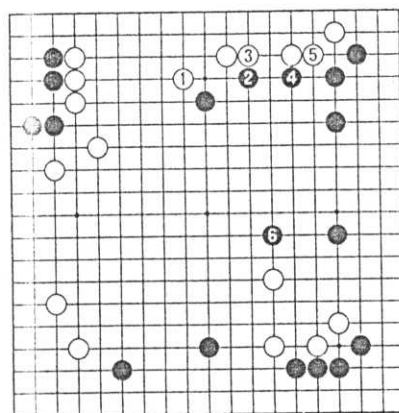


After Black 1, White plays elsewhere. How should Black continue? There are two correct answers.



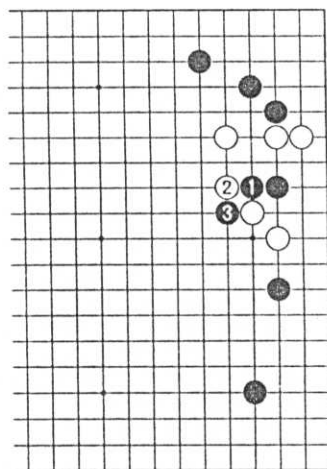
Problem 171. Correct Answer

White should play the diagonal move of 1, aiming to attack the black stones at A. In order to prevent it, Black first forces with 2 and 4, then jumps to 6.



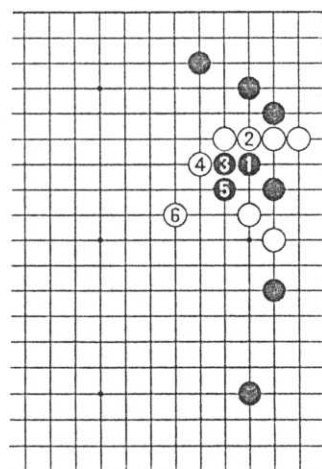
Failure

Taking territory at the top with White 1 is not good. Black forces with 2 and 4, flattening White's position, then makes a large-scale moyo with 6, which also attacks the four white stones below.



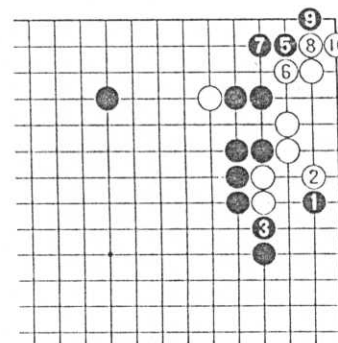
Problem 172. Correct Answer

Black should cut through with 1 and 3. These are natural yet severe moves.



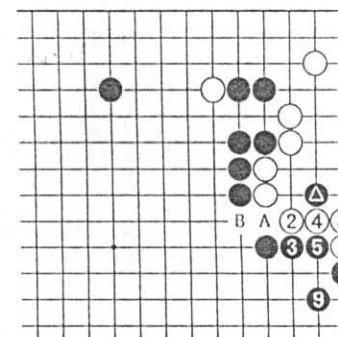
Failure

Black 1 and 3 are crude moves. After Black turns at 5, he finds his stones caught in a net when White plays 6.



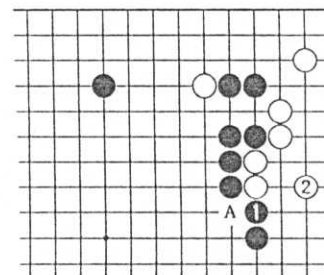
Problem 173. Correct Answer

Black 1 is the vital point. When White responds with 2, Black 3 becomes a thick move. If White plays 4 elsewhere, Black can further reduce White's territory with the sequence to 9.



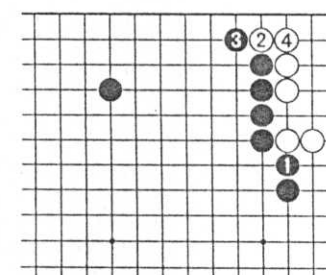
White's failure

White can capture the marked stone with 2 and 4, but Black becomes very thick when he connects at 9. Next, either Black A or B is a forcing move, so Black is quite satisfied with this result.



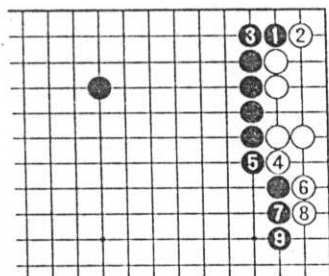
Failure

If Black plays 1, White will make good shape with 2. If it were White's turn to play in this problem, he would first play at 2, then aim at A.



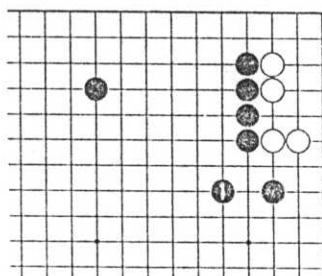
Problem 174. Correct Answer 1

Black 1 is one way to play. After White 2 and 4, Black will usually play elsewhere.



Problem 174. Correct Answer 2

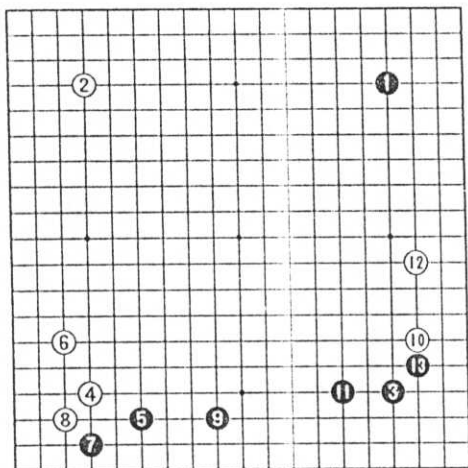
Black 1 and 3 are the other way. White ends in sente, but Black gets a much thicker position than in *Correct Answer 1*.



Failure

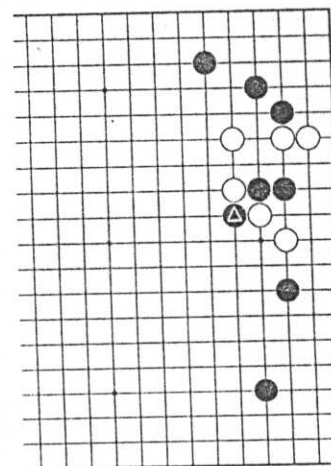
Black 1 is not correct. Players who make this move are thinking of the joseki in the correct answer of *Problem 58*.

Problem 175. White to Play



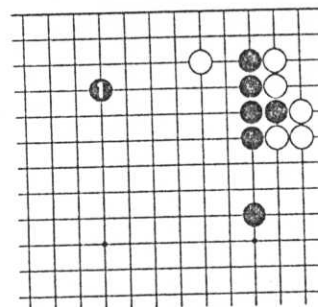
This problem is taken from the 3rd game of the 21st Tengen title match played between Ryu Shikun and Kobayashi Koichi (White) on November 30, 1995. Kobayashi made a two-space extension with 12. Keeping in mind the black stone in the upper right corner, how did he answer Black 13?

Problem 176. White to Play



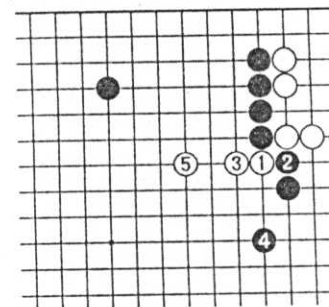
How should White answer the cut of the marked stone?

Problem 177. White to Play

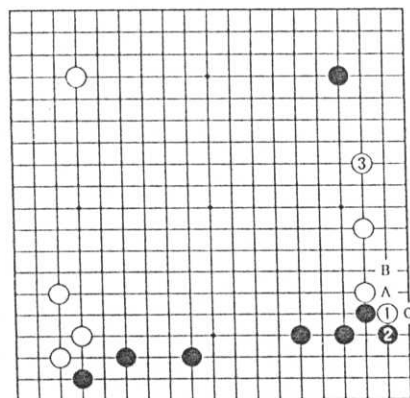


Black has pincer at 1. How should White play so as to start a fierce fight?

Problem 178. Black to Play

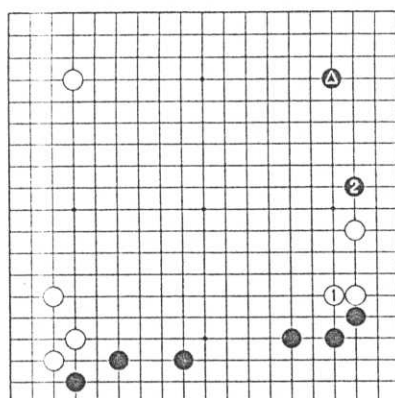


After Black 1 in *Problem 174*, White cuts with 1. The sequence to White 5 follows. How should Black continue?



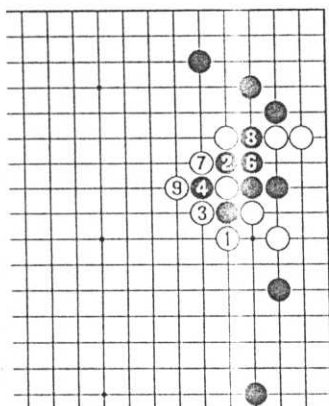
Problem 175. Correct Answer

White first exchanged 1 for 2, then extended to 3. These were fast-paced moves. Later, Black played A, but because of the exchange of White 1 for Black 2, White B became a forcing move (Black must capture at C). If Black does not play at A, White will connect there later.



Failure

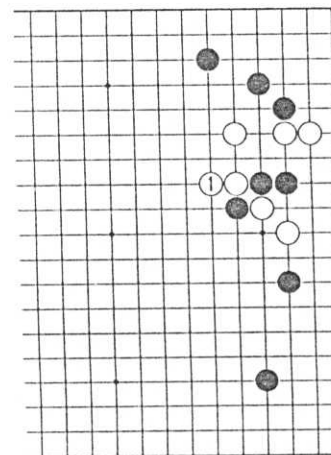
White 1 is not good: it lets Black play 2, which is an extension from his marked stone as well as a pincer against the white group below. If there is a white stone in the top corner, helping White to play 1 is bad because he will get thick in the center and on the right side.



5: connects to the right of 3

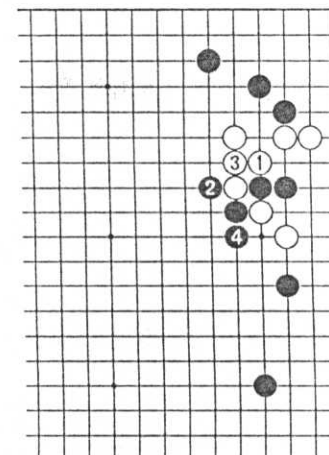
Problem 176. Correct Answer 1

The atari of White 1 is one way to answer the cut. With the sequence to 9, Black gets territory, but White gets a thick center position.



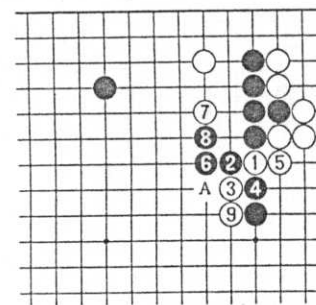
Problem 176. Correct Answer 2

White can also extend towards the center with 1 if he wants to emphasize territory more than thickness. See *Problem 180* for the continuation.



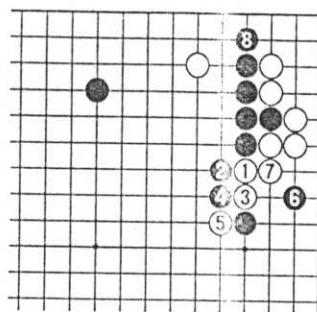
Failure

White 1, even though it enables White to quickly capture the two black stones, lets Black atari at 2, ruining White's shape. Black's stones at 2 and 4 give him greater thickness than he would otherwise get.



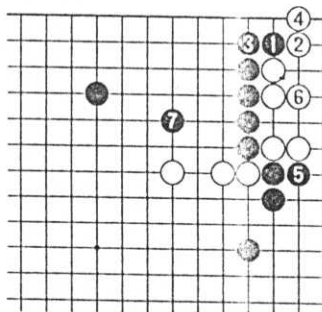
Problem 177. Correct Answer

White should play the two-step hane of 1 and 3 to start a fight. When White plays 9, fierce fighting will break out along both the top and the right side. Depending on the circumstances, White 7 could also be played at A.



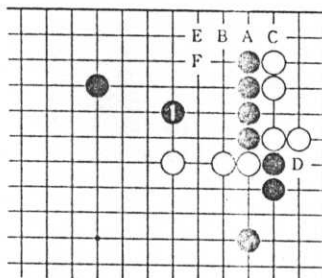
Failure

White 3 is a crude move. White can cut at 5, but Black 6 is a tesuji and Black 8 threatens White's corner.



Problem 178. Correct Answer

Black should immediately play the forcing moves from 1 to 5, then extend to 7. Black's positions at the top and on the right side are now strong.

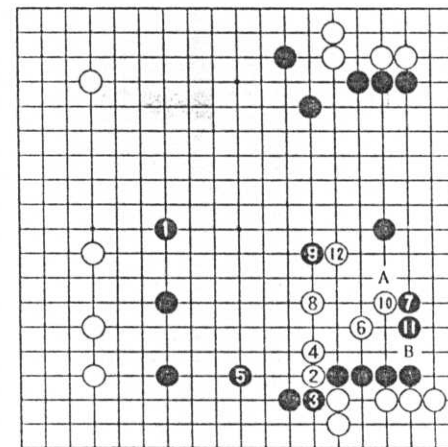


Bad timing

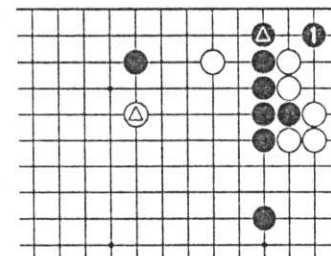
Leaving the moves in the correct answer for later *aji* is not a good idea. White will play the sequence White A-Black B-White C. This is very big for White because now Black D is no longer sente. In addition, White can aim at E and F to reduce Black's territory at the top.

Problem 179. Black to Play

This is a continuation of the game in *Problem 128*. Black staked out a huge moyo with 1, so White set out to reduce it by cutting through with 2 and 4. After 8, the joseki is for Black to play at 10 or A. But Takemiya played the severe cap at 9, not worrying about the attachment at B because it would have led to a ko fight and White had no ko threats. White therefore exchanged 10 for Black 11 and attached at 12. How should Black answer?

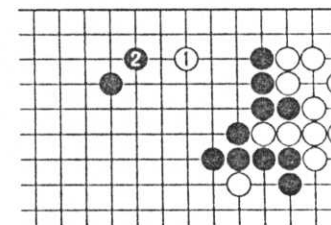


Problem 181. White to Play



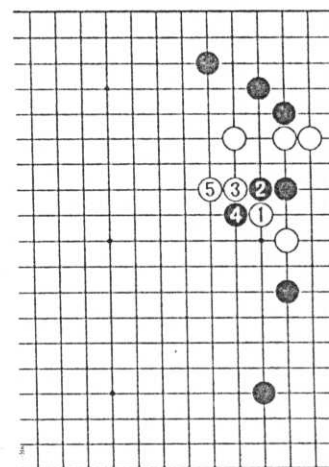
Black has exchanged his marked stone for White's. If Black jumps into the corner with 1. White has to live. Where is the tesuji that will give White life and sente?

Problem 182. White to Play

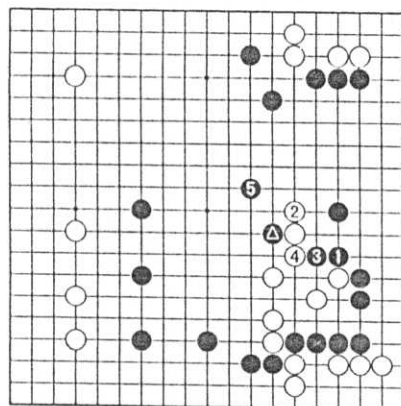


After the correct answer of *Problem 64*, White invades at 1. If Black plays 2, how does White respond?

Problem 180. Black to Play

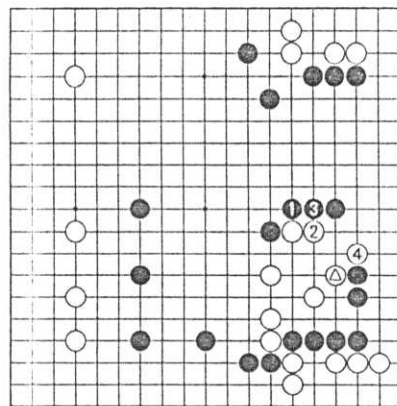


After White 1, Black attempts to break out into the center with 2 and 4. How should Black respond to White 5?



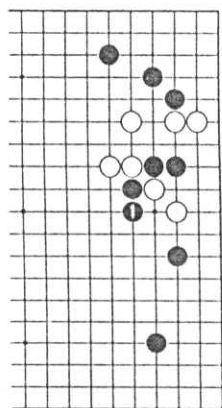
Problem 179. Correct Answer

Black 1 and 3 are powerful moves. After 5, the white group is still under attack. Although light, the marked stone is not yet dead.



Failure

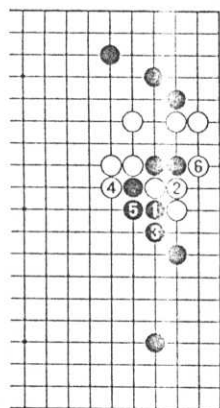
Black 1 and 3 are natural moves for building up a moyo, but unfortunately White catches the six black stone on the lower right with 4.



Problem 180.

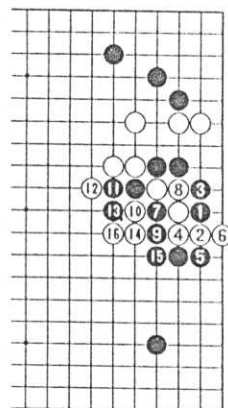
Correct Answer

Although it may look loose, Black 1 is the best move. Any other move will not provide a good outcome.



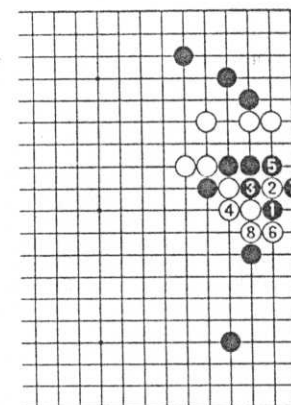
Failure 1

Black 1 and 3 are crude moves. White 4 forces Black to connect at 5, giving him bad shape. White can then capture two black stones with 6.



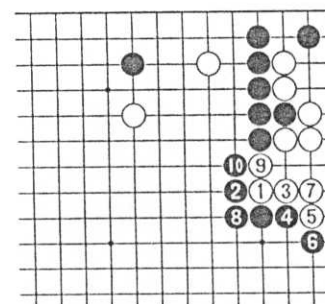
Failure 2

Black 1 and 3 do not work. White sets up a ladder and, after 16, Black's position collapses. If Black plays 7 at 10, White can escape with 14.



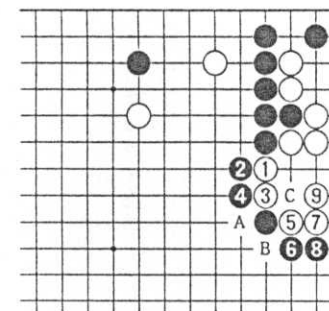
Variation

If the ladder does not favor White, he can hane with 2. After White 8, the black stones on the right side are dead.



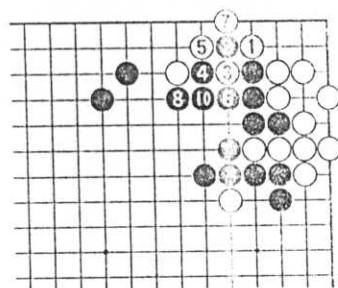
Problem 181. Correct Answer

Attaching with White 1 is the tesuji. After White 7, Black has to connect at 8, so White lives in sente.



Failure

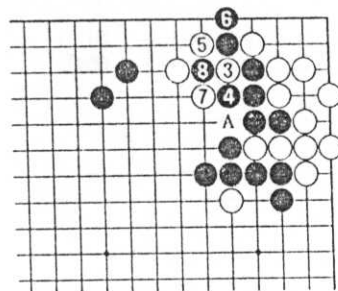
White 1 to 7 are crude moves. White lives, but Black has the options of playing at A, B, or elsewhere, so White does not live with sente. Playing 7 at 9 is usually a good move, but the sequence Black 7-White C-Black 8 will follow; again Black ends in sente.



9: takes ko

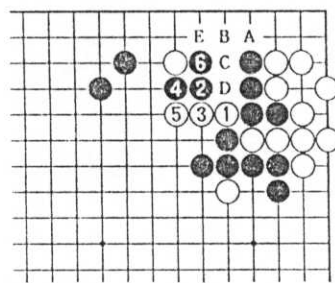
Problem 182. Correct Answer

White hanes at 1 and cuts at 3. If Black plays 4 and 6, White links up with 5 and 7.



Variation

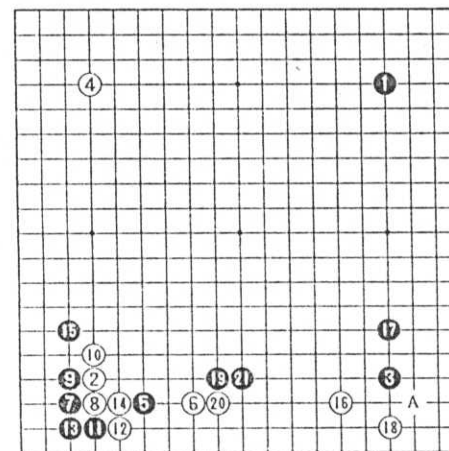
If Black has more ko threats than White, he should descend to 6. When White captures the ko, Black can connect at A and still fight the ko. However, he stands to lose more stones by fighting the ko here than in the correct answer.



Failure

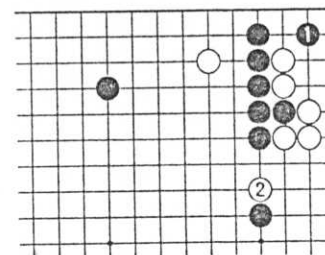
Cutting at 1 is a good aim, but Black has a good response with 4 and 6. Black must not play 4 at 5 because White will play the sequence White A-Black B-White C-Black D-White 6-Black 4-White E and White makes territory inside Black's moyo.

Problem 183. Black to Play



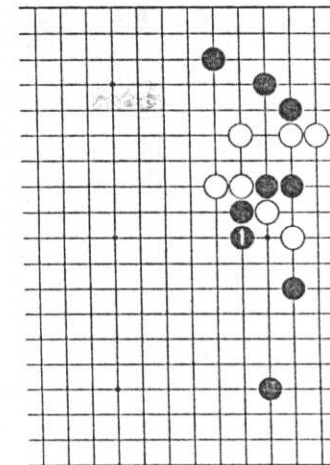
This game is from the 3rd Tong Yang Securities Cup, played between Miyazawa Goro and Seo Bong-soo (White). After White slid to 18, Black did not follow the joseki by playing at A. Instead, he played a shoulder hit at 19. How should White play after Black 21?

Problem 185. Black to Play



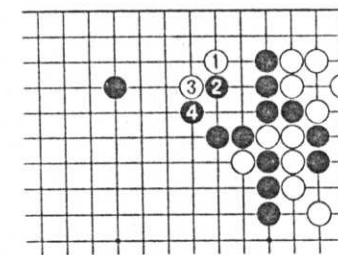
White 2 is not possible if the ladder is good for Black. Where is the ladder and how should Black respond to White 2?

Problem 184. White to Play

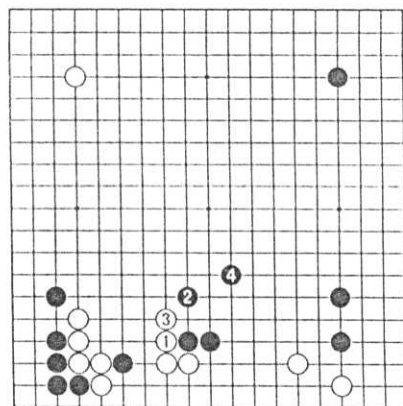


How does White respond to Black 1?

Problem 186. White to Play

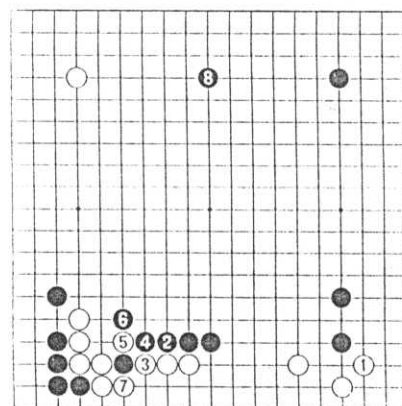


After Dia. 4 of Joseki 5, White can play at 1 or 2 to take advantage of Black's shortage of liberties. Suppose Black answers White 1 and 3 with 2 and 4. What does White do?



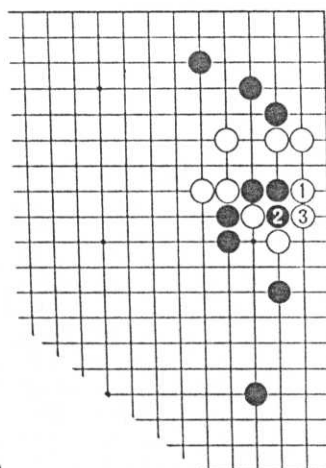
Problem 183. Correct Answer

White should have played 1 and 3. The sequence to Black 4 is a joseki which is effective when Black wants to erase a moyo. However, the game followed a different course.



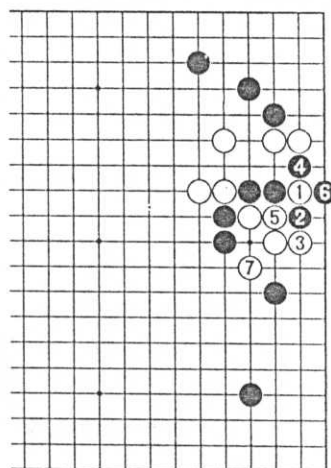
Failure

In the game, White played in the corner with 1, but Black gained the advantage by playing the forcing moves from 2 to 6. White should have followed the correct answer.



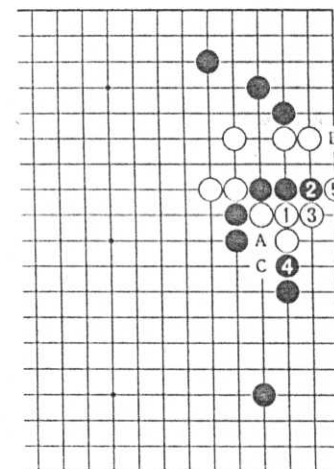
Correct Answer

which ends with White saving the stones. The result is even.



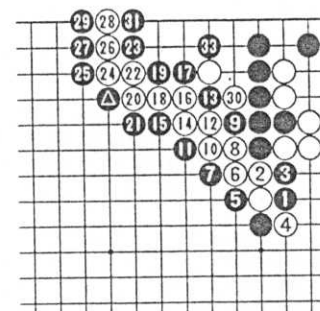
Black's failure

Resisting with Black 2 is impossible. After Black 6, White escapes into the center with 7 and the black stones on the right are dead.



Failure

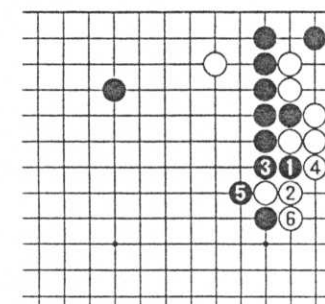
White 1 allows Black to take the vital point of 2. Black squeezes with 4, then plays elsewhere. Black must not exchange A for Black B because this will adversely affect his corner territory. Since A is always sente, Black does not have to worry about White C.



32: connects at 13

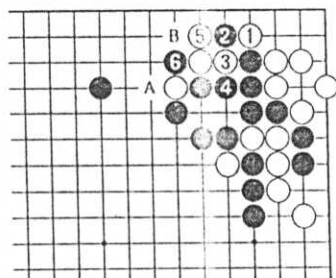
Problem 185. Correct Answer

Black plays 1 and 3. If White cuts with 4, Black can capture White in a ladder starting with 5 and 7. This ladder works because of the marked stone. Black captures by squeezing with 31 and 33.



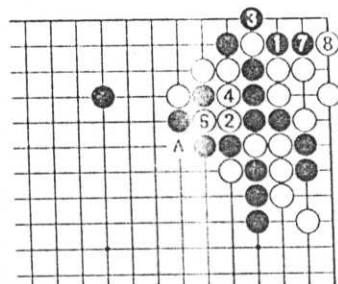
Failure

Black 1 and 3 fail. White sneaks out along the right side with the sequence to 6.



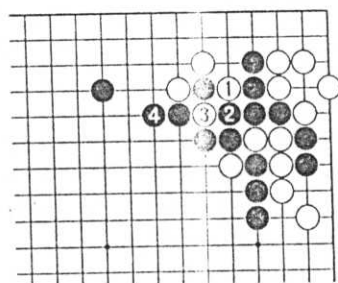
Problem 186. Correct Answer

White 1 and 3 are a tesuji combination. Black can't resist, so he must defend by connecting at 4. White has not only increased his territory but has also significantly reduced Black's moyo. After Black 6, White can aim at A or the atari at B.



5: connects below 3
Black collapses

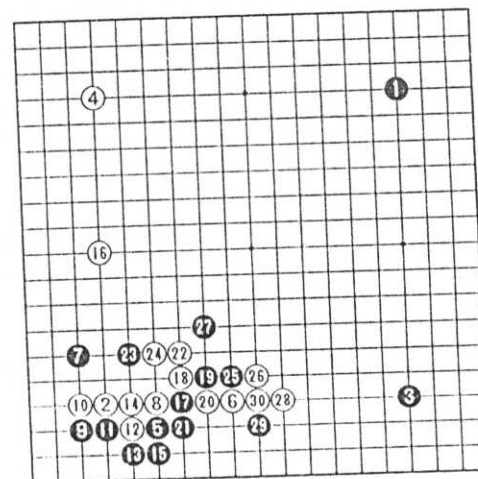
Black's position will collapse if he cuts with 1. White will cut at 2 and squeeze. Black's stones at the top are nearly dead and White still has the double atari at A.

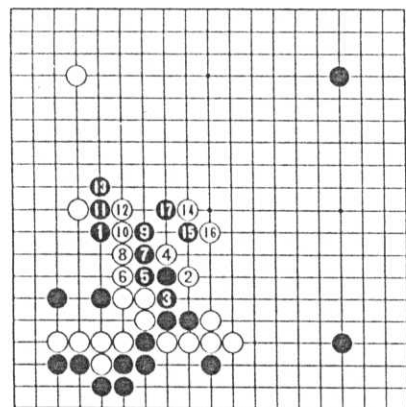


Failure

White 1 is a mistake. All of Black's problems disappear when he plays 2 and 4.

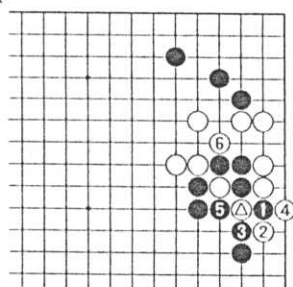
Problem 187. Black to Play





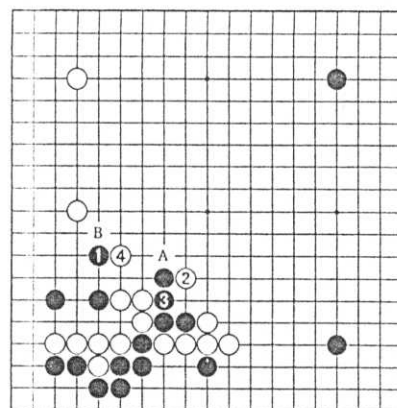
Problem 187. Correct Answer

Black jumped all the way to 1. White 2 and 4 were tesujis, but it was impossible to capture these black stones. A long and difficult fight, centering around these black stones ensued, but Morita was able to prevail and win this game by 4 1/2 points to take his first title.



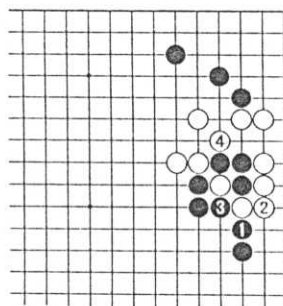
Problem 188. Correct Answer

Cutting with 1 is a tesuji because, when Black captures with 5, the marked white stone is in atari. To keep up the tension, White plays 6 to squeeze the three black stones. Since the ko fight is not yet urgent, both sides will leave it for later.



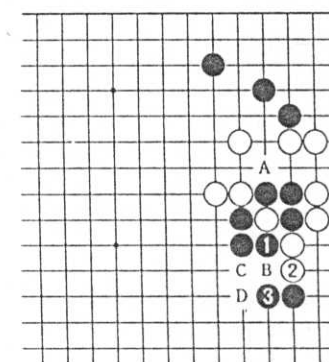
Failure

The tight one-space jump doesn't work. It is too slow; after 4, White threatens to capture the four stones on the right with A or the three stones on the left with B.



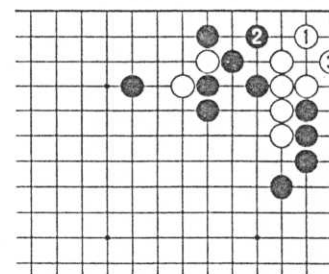
Unsatisfactory

In response to Black 1, White connects with 2, so Black 3 is not an atari and White has more eye space. For this reason the result after White 4 is unsatisfactory for Black.



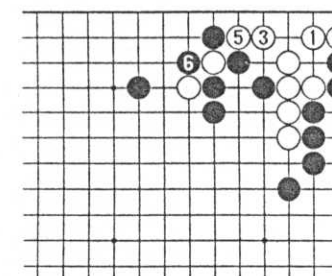
Failure

Capturing with Black 1 is too simplistic. White gets a lot of eye space on the side with 2, so he doesn't have to defend at A. White can now aim to cut through with the sequence White B-Black C-White D. This is clearly inferior to the correct answer.



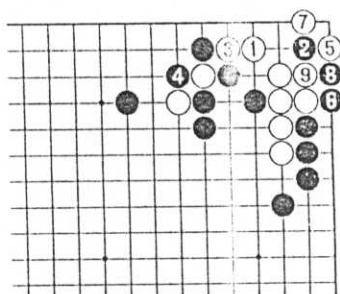
Problem 189. Correct Answer

White must fall back with 1 and 3; he lives in the corner with three points.



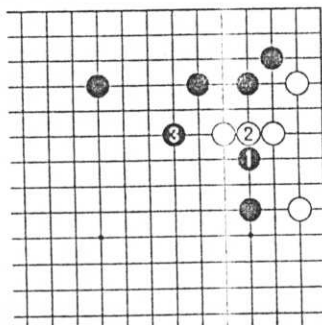
Variation

Black might try to take away White's eye with 2, but this fails. White lives with the sequence to 7.



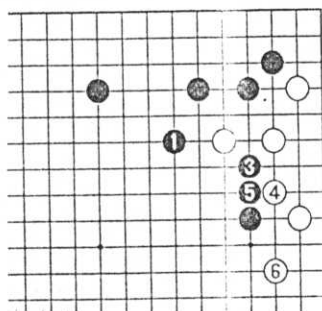
Failure

White cannot play 1. Black answers with 2 and White can live only by fighting a ko, as shown with the sequence to White 9.



Problem 190. Correct Answer

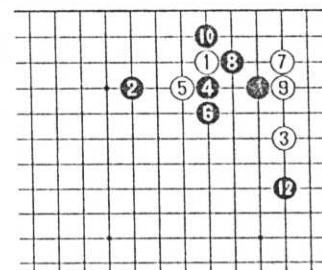
Black should first force with 1, then cap with 3, making a moyo at the top. As you will see later, this forcing move will be very effective.



Unsatisfactory 2: played elsewhere

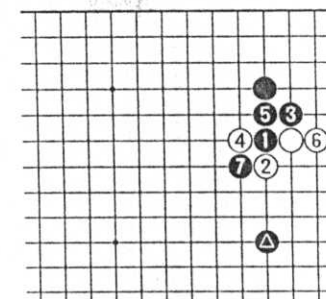
If Black caps at 1 first, Black 3 will not be a forcing move. White 4 and 6 are one example of how White might respond instead.

Problem 191. Black to Play



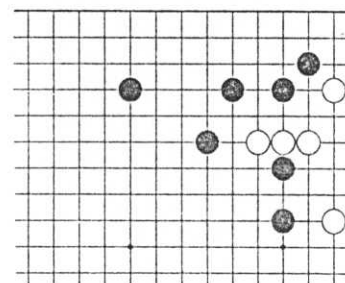
Black 10 is a recent innovation to this joseki. White plays 11 and 13 elsewhere. How should Black attack the white group in the corner?

Problem 192. White to Play



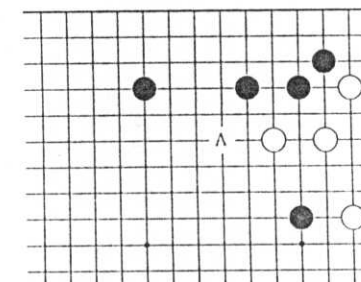
If Black has the marked stone in place, Black 1 and 3 are not good because they strengthen the white stones. If Black cuts at 7, White can get even stronger. How should White respond to this move?

Problem 193. Black to Play

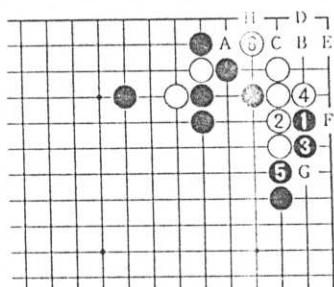


This is a continuation of the correct answer in Problem 190. How should Black attack the white group?

Problem 194. Black to Play

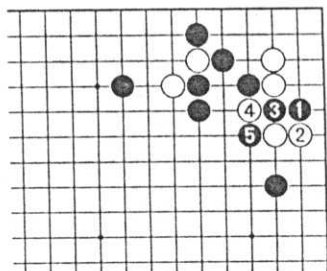


Without the cap at A, if Black wishes to make territory on the right side, how should he do it?



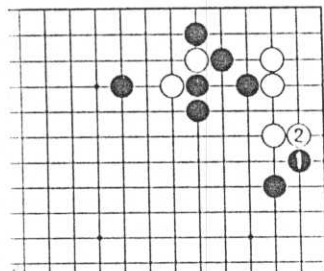
Problem 191. Correct Answer

The peep of Black 1 is a tesuji which makes a deep incursion into White's corner territory. After Black 5, White can live with 6: if Black A, White B; if Black B, the sequence White C-Black A-White D Black E-White F-Black G-White H will enable White to live.



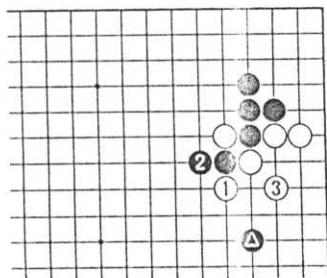
White's failure

Blocking at 2 is impossible. After exchanging 3 for White 4, Black 5 captures the stone at 4 and White's position is ripped apart.



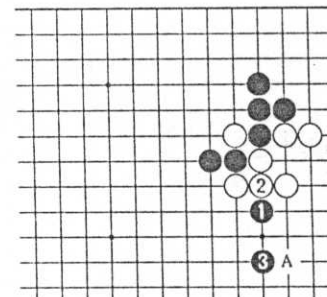
Failure

Black 1 is too easygoing. White blocks with 2 and his corner is safe.



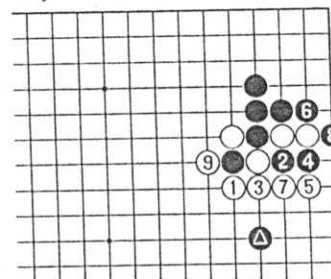
Problem 192. Correct Answer

White should atari with 1 and make shape with 3. The marked black stone is now in a bad position.



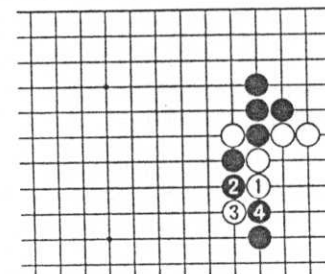
Proof

If Black did not have the marked stone in the problem diagram in place, Black would peep with 1. Black's next move would be at 3 or A to attack the white group, but Black would never play on the star point, as this would be a heavy move.



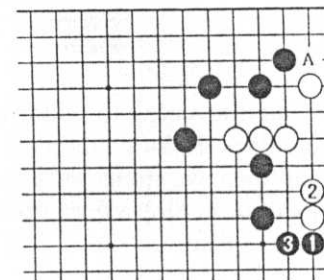
A terrible result for Black

Black 2 and 4 are very bad. White squeezes with 5 and 7, then makes a *ponnuki* in the center with 9. In addition, the marked stone is too close to White's thick position.



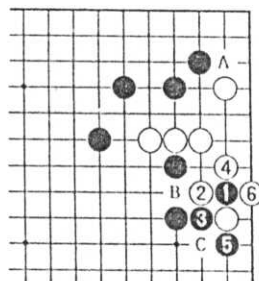
Failure

White 1 is a serious mistake. When Black plays 2, White is in trouble. The situation becomes even worse for White if he hanes at 3. Black 4 will kill White's stones outright.



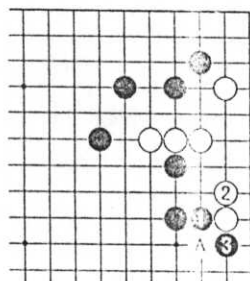
Problem 193. Correct Answer

Black 1 is a severe attachment. White has no choice but to retreat to 2. After 3, Black is next threatening to kill the white group by playing at A, so White must play at A himself, and Black ends in sente.



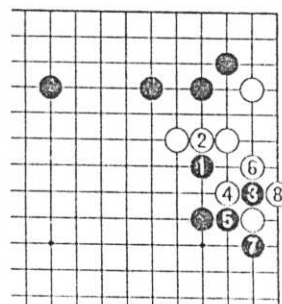
Unsatisfactory

Black 1 and 3 might seem to be a tesuji combination, but White gets eye shape when he captures with 6. If Black now plays A, White will push at B if the cut at C is impossible, so the severity of A is drastically reduced.



Not perfect

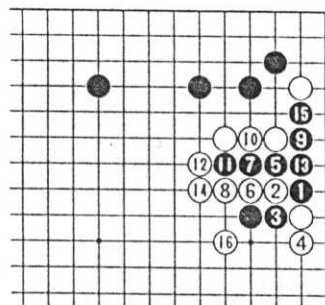
Black 1 and 3 is another possibility, but this leaves a cutting point at A which could be an annoyance later on.



Problem 194.

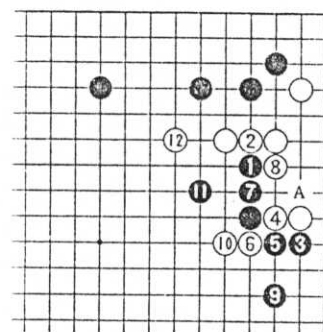
Correct Answer

Black first peeps at 1, then attaches at 3. In the sequence to 7, Black closes off the right side and ends in sente.



Failure

Without the peep, the attachment of Black 1 does not work. White captures two stones with the sequence to 16, getting a thick position on the outside.



A dangerous fight

If Black were certain that White would respond to 3 with A, he could get a better result than the correct answer. But White might cut through with 4 and 6 and, after the sequence to 12, a dangerous fight for Black will break out.

The Kiseido GET STRONG AT GO SERIES

A series of problem books covering every phase of the game from the opening to the endgame. Each book contains 170 or more problems ranging in difficulty from elementary to advanced. Thus, they can be used by players from 20-kyu to dan-level. By studying go in this problem format, you will not only learn basic principles as to why moves are made but also train yourself in thinking through and analyzing positions. Moreover, you will find in these books a great many of the same or similar patterns that will arise in your games. We guarantee that diligent study of this entire series will lay the foundation for becoming a truly strong player.

Volume 1: Get Strong at the Opening (Fuseki)

Volume 2: Get Strong at Joseki I

Volume 3: Get Strong at Joseki II

Volume 4: Get Strong at Joseki III

Volume 5: Get Strong at Invading

Volume 6: Get Strong at Tesuji (In preparation)

Volume 7: Get Strong at Life and Death (In preparation)

Volume 8: Get Strong at the Endgame (In preparation)

Volume 9: Get Strong at Handicap Go (In preparation)

Volume 10: Get Strong at Ko (In preparation)

Other Books on Go Available from Kiseido

Introductory and General

The Magic of Go: A Complete Introduction to the Game of Go,
by Cho Chikun

The Go Player's Almanac, edited by Richard Bozulich

Go: An Asian Paradigm for Business Strategy, by Miura Yasuyuki

Elementary Go Series

Volume 1: In the Beginning, by Ishigure Ikuro

Volume 2: 38 Basic Joseki, by Kosugi Kiyoshi

Volume 3: Tesuji, by James Davies

Volume 4: Life and Death, by James Davies

Volume 5: Attack and Defense, by Ishida Akira and James Davies

Volume 6: The Endgame, by Ogawa Tomoko and James Davies

Volume 7: Handicap Go, by Nagahara and Richard Bozulich